

**RESULTS: APOY 3
BUILDING INTERIORS**



**WILL ISO RATINGS SOON
BE A THING OF THE PAST?**

Saturday 30 April 2011

amateur Photographer

THE SAME SENSOR

DIFFERENT CAMERA

These cameras use the same CCD. So why do the pictures look different? AP investigates



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ON TEST



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FORGET SENSOR ISO

Why exposure doesn't matter

AP EXPLAINS



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PHOTOGRAPHING OWLS

How, when and where

WILDLIFE



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CREATIVE NIGHT FLASH

Hints and tips for after dark

EXPERT ADVICE



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Amateur Photographer For everyone who loves photography

MY PARENTS live in the same house that I was born in, and while colours and pictures have changed over the years, most fixtures, fittings and furnishings have remained in much the same place since. They are very proud that the lounge carpet my children play on is the same carpet that I was sick over when I was still in nappies. An unusual family heirloom, perhaps, but because so little has altered in all those years I feel, well, at home when I am there.

Darkroom days have empowered some sense in me of where things are, and I know that with the lights off I could find the hot tap in the upstairs bathroom without hesitation, or sit in my father's chair and locate Radio 4 with my eyes closed.

About 15 years ago, though, in the excitement of a new kitchen, they switched cupboards for cups and glasses, and I have still to get used to it. I boil the kettle and bring out a stemmed Martini bowl while reaching for the coffee and spoons with the other hand; and astonish myself every time.

When the ISO dial disappears from our cameras, as Professor Newman seems to think it will (see pages 58-59), I know my fingers will spend the rest of their days remembering the way it was.



Damien Demolder
Editor

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Photographing the elusive little owl with Paul Riddle



© PAUL RIDDLE

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IN AP 16 APRIL WE ASKED...

Do you know your kit well enough to control depth of field accurately?



YOU ANSWERED...

A Yes, very accurately	48%
B Yes, there or thereabouts	33%
C I'm getting to grips with it	9%
D Not really	5%
E I let the camera do the work	2%
F I have no idea	3%

THIS WEEK WE ASK...

Do you believe we will get rid of ISO settings?

VOTE ONLINE www.amateurphotographer.co.uk

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If you want a DSLR,
you want what a
DSLR stands for

Nikon speaks out about CSCs, page 7



Historic brand returns • 'Award-winning quality' key factor

PENTAX DSLRS MAKE JESSOPS COMEBACK

PENTAX DSLR cameras have returned to Jessops two years after Britain's largest photographic retailer shocked photographers by dropping the historic brand from shelves nationwide.

In 2009, AP revealed that the high-street camera chain had axed all Pentax-branded cameras from its range of products, spelling the loss of a name with a history stretching back to 1919.

The move followed a top-level management review to establish which camera brands met customer needs at the 'best prices'.

Back then Pentax failed the test, but now it seems the company is back in favour with Jessops bosses and the line-up includes Pentax's 645D medium-format DSLR.

'Jessops is pleased to be stocking the latest range of Pentax DSLRs in a number of our top stores,' said a



The line-up includes
the Pentax 645D
medium-format DSLR

spokeswoman for the Leicester-based firm.

'Pentax's latest DSLRs are delivering award-winning quality combined with technology developments that offer the customer a great value-for-money option at all levels, from entry to advanced.'

'Jessops aims to provide our customers with the best

choice in the market, backed by knowledgeable staff to advise each customer on the best purchase for their needs. We feel the latest Pentax range enhances our current offer and services.'

Last month, Pentax returned to the Focus on Imaging show in Birmingham for the first time in six years.

Jessops
chief
executive
Trevor
Moore



Speaking in January 2009, a spokeswoman for Jessops – which had also pulled all Pentax cameras from its website – told AP: 'Every season Jessops reviews all the products it stocks and selects the best range available for its customers at the most competitive prices.'

She added: 'The best range doesn't necessarily translate into the biggest range... As part of this review process, Jessops is not ranging any Pentax cameras.'

In 2007, Jessops said it planned to stock more DSLRs and fewer compact cameras as part of a huge shake-up of its business that saw it shut down a quarter of its stores.

Earlier this year, Pentax Imaging Systems general manager Jonathan Martin said: 'We are committed to providing a wide range of quality cameras that appeal to everyone, from professional photographers through to photography enthusiasts and novices.'

SNAP SHOTS

● Canon has released a free-to-download EOS movie plug-in update for Final Cut Pro video-editing software. The custom-developed software is designed to deliver faster and easier editing of EOS movie footage using Apple's Final Cut Pro software suite. EOS Movie Plug-in-E1 Final Cut Pro version 1.2 is available to download from 25 April. Visit www.canon.co.uk for details.

● First supplies of Tamron's 18-270mm f/3.5-6.3 Di II PZD for Sony DSLRs have now arrived in the UK, according to distributor Intro 2020. Tamron Japan originally announced that the lens was due for release in March, but this was delayed following the earthquake and tsunami. Call Intro 2020 on 01628 674 411 or visit www.intro2020.co.uk.

BAILEY STARS AS SPRING PHOTO AUCTIONS GET UNDERWAY

AS THE spring photo auctions get into full swing, a 1960s image of English model and actress Jean Shrimpton by photographer David Bailey is set to head up a sale at Bonhams in London next month.

The photography legend captured the 'Twist' image of Shrimpton (see left) on a New York street in 1962. It is expected to fetch up to £9,000.

Also set to star in the 19 May sale is Terry

O'Neill's shot of Brigitte Bardot and Bert Stern's 'Last Sitting' portrait of Marilyn Monroe.

There will also be four photos of the painter Pablo Picasso, three of which were captured by French photographer André Villers whom the artist befriended after a chance meeting in 1953.

The Photographs Sale will take place at Bonhams, 101 New Bond Street, London W1S 1SR. Tel: 0207 447 7447.



**Do you have
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A week of photographic opportunity

PHOTODIARY

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Wednesday 27 April

EXHIBITION Bob Carlos Clarke's Peep Show, until 14 May at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** Northern Exposure, showcasing the work of four locally based photographers Chris Dutton, Stephen Fallows, Robert Klings and Ed Sprake, until 28 April at The Portico Library & Gallery, Manchester M2 3HY. Tel: 0161 236 6785. Visit www.theportico.org.uk.

Thursday 28 April

EXHIBITION Leonard Freed's America, until 28 May at Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771. Visit www.magnumphotos.com/events. **EXHIBITION** Street Fighting Man (various photographers document 50 years of youth protest), until 4 June at Flash Projects, London W1S 3PD. Tel: 0207 494 3857. Visit www.flash-projects.co.uk.

Friday 29 April

DON'T MISS The royal wedding of Prince William and Kate Middleton at Westminster Abbey, London SW1P 3PA. **DON'T MISS** Brownsea Island at War Walk (11am-12.30pm and 2.30-4pm), guided walk exploring the island's wartime history, Poole Harbour, Dorset. Tel: 01202 492 161. Visit www.nationaltrust.org.uk.

Saturday 30 April

DON'T MISS Spalding Flower Parade (2pm-4pm), Spalding, Lincolnshire. Visit www.spalding-flower-parade.org.uk. **EXHIBITION** Thurston Hopkins, until 4 June at Getty Images Gallery, London W1W 8DX. Tel: 0207 291 5380. Visit www.gettyimagesgallery.com. **EXHIBITION** Moving the Goalposts by Jaskirt Dhalwal, features women footballers, until 15 May at People's History Museum, Manchester M3 3ER. Visit www.jaskirtdhalwal.co.uk.

Sunday 1 May

EXHIBITION Dark Chamber, features work by Billy Childish, Nhung Dang, Wolf Howard and David Wise, until 26 June at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk. **EXHIBITION** Renewables by Toby Smith, until 19 May at Profile Gallery, Teesside TS12 1AQ. Tel: 01287 626 150. Visit www.profilegallery.co.uk.

Monday 2 May

DON'T MISS Sweeps Festival, includes morris dancing and street procession in Rochester, Kent. Tel: 01634 843 666. Visit www.cometorochester.co.uk. **DON'T MISS** Jack-in-the-Green May Day celebrations, featuring a procession to Hastings Castle and morris dancing. Visit www.hastingsjack.co.uk.

Tuesday 3 May LATEST AP ON SALE

EXHIBITION Diego Portuondo: Superimposed, until 9 June at Richard Young Gallery, London W8 4LT. Tel: 0207 937 8911. Visit www.richardyounggallery.co.uk. **EXHIBITION** Infinite Ephemera: A Collection of Moments, first exhibition by Lee Prescott, until 5 May at Floor One Gallery, Rugby CV21 3BZ. Tel: 01788 533 201. Visit www.leeprescott.com.

Canon joins forces with Technicolor

CANON DSLRS TO GET HOLLYWOOD MAKEOVER

TECHNICOLOR colour science, as used by Hollywood cinematographers, will soon be making its way into Canon digital SLRs.

The two organisations have formed a 'strategic alliance' that will see Canon use Technicolor 'in the development of a suite of creative tools for cinematographers'.

In a joint statement, the brands said the move was sparked by professional filmmakers 'eager to incorporate Canon EOS DSLR cameras into their creative palettes'.

Canon USA and Technicolor pledged to 'facilitate greater usability and integration of Canon EOS DSLR cameras into the motion picture and television production pipeline'.

They add: 'Technical tests have been conducted with various camera-lens configurations under the supervision of Technicolor colour scientists with a number of renowned cinematographers.'

Technicolor says that its CineStyle technology 'provides cinematographers



TV and filmmakers praise the movie-making abilities of Canon's EOS 5D Mark II

with a look that allows for the greatest image latitude as production photography moves into editorial and ultimately digital intermediate colour-grading and delivery'.

Canon says it is 'astounded at how well Canon EOS DSLR products have been received by the broadcast and film community'.

FUJIFILM DEBUTS FINEPIX Z900 EXR

NEXT month will see the UK debut of Fujifilm's FinePix Z900 EXR, priced £219. The Z900 sports a 3.5in LCD (460,000-dot resolution) touchscreen and a 28-140mm lens (35mm equivalent).

The newcomer features Fuji's 16-million-pixel EXR-CMOS sensor, which combines a Back Side Illuminated (BSI) sensor and triple-layer EXR ('extreme') technology.

'With conventional sensor design, light has to pass through a layer of wiring before it reaches the photodiodes,' said a Fujifilm spokesman. 'This reduces the amount

of light hitting the sensor. But with a BSI sensor the wiring layer and photodiodes are reversed so sensitivity is improved; a benefit that's particularly obvious when shooting in low-light conditions.'

The EXR mode has three manual options: High Resolution; Signal to Noise mode (said by Fuji to double the pixel size, making them more sensitive to light); and Dynamic Range.

Other features include exposure compensation of $\pm 2\text{EV}$ in $\frac{1}{3}$ -stop steps, CMOS Shift Image Stabilisation and Full HD video (1920x1080 pixels).



SNAP SHOTS

● Police awarded a press photographer undisclosed 'damages' after an officer arrested him at the scene of an accident, reports journalists' trade publication *Press Gazette*. Bob Naylor was confronted when he attended the scene of a boat fire in Wiltshire in May 2009. The officer ordered him not to take pictures, out of respect for the deceased. Having left the scene, Naylor claimed he was then manhandled and arrested for breach of the peace.

● Next month will see the launch of a new camera bag from US firm Think Tank Photo. The Retrospective 5 is a shoulder bag for DSLRs, CSCs and rangefinders. It is designed to hold a standard DSLR, plus two lenses, and includes a rain cover. A UK price has yet to be confirmed. For details call Snapperstuff on 0207 193 6769.

● The Pro Centre in London, which sells and rents out professional camera gear, will be moving to bigger premises at Union Street E2 on 31 May. The new 3,900 sq ft store will feature a new 'open-plan' look and boast a 100-vehicle-strong courier facility. Visit www.procentre.co.uk.



Do you have a story?

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We don't need a CSC, claims Nikon

DSLRs SURVIVE CSC MAULING



CSCs like the Panasonic Lumix DMC-G2 are no threat, claims Nikon

THE SUCCESS of compact system camera (CSC) sales is hitting the compact camera market, not DSLRs, claims Nikon.

Simon Iddon, product manager for DX DSLR at Nikon UK, said that CSCs have not had an impact on the firm's DSLR sales.

In an interview with AP, Iddon said that Nikon currently has a complete line-up and does not need to fill any gaps in its product range with a compact system offering.

'We have all points covered... with a complete range of cameras from entry-

level to professional, and plenty of great compact cameras too,' he said.

The CSC market will not divert sales from the DSLRs, according to Iddon, because 'if you want a DSLR, you want what a DSLR stands for', and that isn't a compact system camera.

James Banfield, also of Nikon UK, claimed that some companies that have been particularly successful in the compact system market have had to spend a lot of money to achieve that success.

'I think in some cases marketing spend has outstripped sales revenue,' he remarked.

The comments come at a time of heightened speculation about Nikon's intentions in the CSC market and the size of sensor the company might use. While Iddon's remarks do not rule Nikon in or out of the compact system camera arena, they suggest that an announcement is not as imminent as some believe and others would like.

JESSOPS STORE IS 'LARGEST UK CAMERA SHOP'

JESSOPS is offering customers more than 300 cameras and lenses to 'touch-and-try' at its first Centre of Excellence store, which opened earlier this month.

The high-street retailer claims that its revamped 4,000 sq ft outlet, at Birmingham's Temple Row, is the largest specialist camera store in the country, with 'shops within a shop' for brands such as Canon, Nikon and Sony.

Working under the banner 'Advice for Life' – which was announced last year – Jessops chief executive Trevor Moore told AP that customers will leave the store having received enough training on their purchase for them to use it straight away.

'When you come into the store, you are free to wander around and pick up the products on display to try them for yourself,' he said. 'You can then go to the one-on-one area for a personal demonstration, and when you buy the product you will be talked through the settings and menus, and leave the store with your camera loaded and ready to go.'

Customers can come back for more advice at any time, according to marketing



Left to right: Sean Emmett (marketing & ecommerce director), Nik Sinclair (store manager), Chris Yates (retail director), Sarah Kenney (sales floor manager), Trevor Moore (CEO), David Adams (chairman), Jo Boydell (finance director), Andy Hannan (trading director) & Ian Warwick (business development director)

director, Sean Emmett, even with cameras that were not bought from Jessops.

'We want people to come into the store to see what we have to offer, and our staff are happy to give advice and make suggestions wherever the camera came from.'

'We think that once customers see how

dedicated we are to photography, they will want to come again.'

Echoing the layout of Jessops' flagship outlet in New Oxford Street, London, the Birmingham shop is designed much along the lines of an Apple Store.

The company has 44 models of DSLR for use, along with 61 lenses, 105 compact cameras, 17 compact system cameras and other gear such as camcorders.

Specially trained staff are available and customers can shoot and view their photos on in-store screens to assess image quality before they buy.

Like Apple's Knowledge Bar, there is an area where customers can have their cameras set up, have questions answered and get advice on accessories and system extras.

Moore said the company put in more than 60,000 hours of staff training last year alone.

Sam Thurlow, Jessops' head of hardware buying, told AP that over a three-week period last year, 400 staff were given intensive training on compact system cameras.

PAPS 'HARASS' MIDDLETON FAMILY

THE ROYAL family has voiced fears that press photographers are harassing members of Kate Middleton's family in the run-up to her marriage to Prince William.

Clarence House issued a 'private advisory notice' to editors, via the UK's press watchdog, confirming that it relates to 'harassment by agency photographers'.

The move came amid reports that

photographers on mopeds have pursued Kate Middleton's mother and sister.

A spokesman for the Press Complaints Commission (PCC) told AP: 'This notice is part of a service devised and operated by the PCC – sent to journalists, photographers and some broadcasters – and available to any member of the public.'

The PCC declined to comment further,

adding that the 'notice was clearly marked "private and confidential: not for publication".'

The PCC is a self-regulatory body. Its Code of Conduct states that it is 'unacceptable to photograph individuals in private places without their consent' and that journalists 'must not engage in intimidation, harassment or persistent pursuit'.

Around 8,000 journalists are expected to descend on London to cover the wedding.

AP
THIS
WEEK
IN...

1948

Film stock was not always readily available in the post-war years, as AP's issue dated 28 April 1948 alluded to. "Sorry! No Films" is a notice which appears with maddening regularity on dealers' counters...' stated AP. However, there was an upside it seems. 'Whilst it is irksome not to be able to have as much film stock in hand as we would like, this state of affairs should, in general, be advantageous, in that care and selection of viewpoint consequent upon this shortage, should lead to better photographs.'

Two Ways of Look

By "THOSAL"

"Sorry! No Films" is a notice which appears with maddening regularity on dealers' counters, so that when we are fortunate enough to pick one up, we are especially careful to make good use of each and every exposure. Whilst it is irksome not to be able to have as much film stock in hand as we would like, this state of affairs should, in general, be advantageous, in that care and selection of viewpoint consequent upon this shortage should lead to better photographs. There is no need, however, to



Club news from around the country

CLUBNEWS

BROMLEY CAMERA CLUB

An annual display of members' images will take place from 5-17 May at Bromley Central Library, High Street, Bromley, Kent. The club meets on Thursdays at the United Services Club, London Road, Bromley. Visit www.bromleycameraclub.org.uk.

HAILSHAM PHOTOGRAPHIC SOCIETY

The society will hold its annual exhibition from 20-25 June (10am-4pm) at Charles Hunt Centre, Vicarage Fields, Hailsham, East Sussex. Visit www.hailshamphotographicsociety.co.uk.

SNAP SHOTS

● Nikon has produced its 60 millionth Nikkor interchangeable lens for its SLRs. This landmark figure is the culmination of more than 50 years of Nikon's commitment to supplying professional and amateur photographers alike with the best possible equipment,' said the firm in a statement.

● Getty Images has called for entries for its 2011 Grants for Editorial Photography program. The scheme provides five grants of \$20,000 (around £12,000), allowing photojournalists to pursue projects of 'personal and journalistic significance'. Visit www.gettyimages.com/grants.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateur photographer
@ipcmmedia.com



Jason Hawkes has photographed some of the UK's most stunning locations using a Nokia N8 smartphone for the 'groundbreaking' HD Horizons project. To see the images visit www.facebook.com/nokia.uk

Five-day trip photographing UK CAMERA PHONE SHOOTS EARTH FROM THE AIR

PHOTOGRAPHER

Jason Hawkes has used a Nokia mobile phone to shoot aerial photos of Britain from a helicopter.

The five-day trip with a 12-million-pixel Nokia N8 took Hawkes from Blackpool

Pleasure Beach to the rugged coastline of Cornwall and remotest parts of Scotland.

Hawkes has specialised in aerial photography for the past 20 years, visiting countries including Colombia, Morocco and Norway.

PENTAX OPTIO S1 HITS HIGH STREET

PENTAX has just rolled out the Optio S1, a 14-million-pixel compact camera sporting a wideangle zoom lens.

The lens is designed to deliver the 35mm equivalent of a 28-140mm zoom.

Features include a 2.7in LCD (230,000-dot resolution) screen, CCD-shift-type shake reduction and 22 scene modes.

ISO sensitivity ranges from 64 to 6400, while users can shoot videos at 1280x720 pixels (with a frame rate of 30 frames per second).

The nine digital filters on the camera include toy camera, miniature and retro.

Available in chrome, black and aquamarine, the Pentax Optio S1 costs £119.99.



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Optio S1

The smallest luxury

- ▶ Stylish and compact body
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- ▶ HD video (720p)
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SRP £119.99

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Li-ion Battery
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SRP £33.99



O-RC1 Waterproof
Remote Control
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Pentax Black
Leather Case
Our Price £25.99

Optio WG-1 Optio WG-1 GPS

Innovative,
maverick
& savvy

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- ▶ Waterproof to 10m
- ▶ Shockproof to 1.5m
- ▶ Coldproof to -10°C
- ▶ 14 Mega Pixel sensor



NEW!

NEW & NOW IN STOCK!!

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Pentax D-LI92
Li-ion Battery
Our Price £29.99*
SRP £32.99



O-RC1 Waterproof
Remote Control
Our Price £25.99



Pentax Neoprene
Pouch (Black/Green)
Our Price £14.99

FREE SanDisk 4GB SDHC Card when purchasing the Optio S1, Optio WG-1, Optio WG-1 GPS or Optio RS1500.

This offer is available to the first 10 customers and is available only when mentioning Amateur Photographer magazine

Optio RS1500 Creativity is boundless

- ▶ Create a skin, clip it and make your camera unique
- ▶ 14 Mega Pixel sensor
- ▶ 4x wide angle optical zoom
- ▶ High-quality HD-proportioned movie recording
- ▶ Large 3.0" LCD Screen



NEW!

SRP £89.99

Supplied with 10 unique skins or customise
it yourself with the 5 blank pre-cut
paper foils that come with the camera



NEW & NOW IN STOCK!!

Visit us in-store or on-line for full details

K-r

The new Colour SLR



- ▶ 12 Megapixel stabilised CMOS sensor
- ▶ High Sensitivity up to ISO 25,600
- ▶ Continuous shooting 6 fps
- ▶ HD Video
- ▶ High resolution 3" LCD Screen

Single Kit SRP
£529.99



K-r + 18-55mm II £479.00!

K-r + 18-55mm + 50-200mm £569.00

K-7

It gives a lot & takes
the tough stuff



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- ▶ Weather proofed system
- ▶ Continuous shooting 5.2 fps
- ▶ HD Video
- ▶ High resolution 3" LCD Screen

Body SRP
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K-7 Body Only £635.00!

K-7 + 18-55mm DA AL WR £679.99

K-5

Highly sensitive



- ▶ 16.3 Megapixel stabilised CMOS sensor
- ▶ Weatherproof body with 77 seals
- ▶ Continuous shooting 7 fps
- ▶ Full HD Video
- ▶ Sensitivity range: ISO 80 to 51,200

Body SRP
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K-5 Body Only £999.00!

K-5 + 18-55mm DA AL WR £1,079.00

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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



© PIETER HUGO

Permanent Error

By Pieter Hugo

Prestel, £30, hardcover, 112 pages, ISBN 978-3-7913-4520-8



AGBOGBLOSHIE

Market in Accra, Ghana, is a place you probably haven't heard of, but it is one of the largest repositories for discarded computers from around the world.

Here the computers are burned by the local slum dwellers in order to extract the valuable metals of copper, steel and aluminium. Yet the burning of this electronic waste effectively turns the area into a toxic wasteland that contaminates the air, soil and water for miles around.

Pieter Hugo's images are breathtakingly poignant. The sight of the disenfranchised men and boys,



BOOK

many of them orphans, who harvest the metals and burn the waste in the same area they live and rear cattle is deeply disturbing. The situation is a result of an aggressive market that renders new technology obsolete after just two years. This is the

end point of technological 'progress' and its consequences are devastating. *Permanent Error* describes the fragile co-existence of people and capitalism in a place marked by a profound inhumanity. The images are stark and bleak. That's the best that can be said about them and it's also the biggest compliment. Pieter Hugo has achieved exactly what he set out to do.



WEBSITE

<http://lightchasersphotography.com/blog/>



LIGHTCHASERS

is run by a team of photographers based in Manila in the

Philippines. As well as covering portraiture, commercial photography and event coverage, the site is an online resource for photography-related knowledge. There are some genuinely helpful articles on the site, such as 'The Beginner's Guide to Buying a Digital SLR', 'Getting Rid of Red Eye in Photoshop' and 'Items You Must Have in Your Camera Bag'. Of course, this kind of advice can be found in countless photography books, but the major difference here is that, as it's a blog, readers are able to comment and offer their own advice. There's also a decent news section that keeps you up to date with all the latest photography news events from around the world. The text is clean, concise and informative, and the site's layout is simple and accessible. It's refreshing to have a website that favours simple and clean layouts over flashy visuals.

Mi Vida Loca

By Joseph Rodriguez

Until 1 May (and on 2 May as part of Third Floor Gallery photo festival). Third Floor Gallery, 102 Bute Street, Cardiff CF10 5AD. Tel: 029 2115 9151. Website: www.thirdfloorgallery.com. Open Wed-Sun noon-6pm. Admission free

JOSEPH Rodriguez has been working with kids and young adults for more than 20 years – an endeavour that was ignited by his own experiences and personal struggles as a young man. Rodriguez spent several years in Los Angeles, where he developed a close relationship with several families and gave a voice to his subjects through his photographs. The main focus of his interest lies in the Mexican-American community and the attempts of people to carve out a life in California. Despite living in the state for many years, the people are still seen as outsiders in society and many youths have taken to joining gangs to achieve a sense of family and community.

This exhibition combines Rodriguez's early images with his latest series 'Reentry', which saw him return to LA to interview and



© GURAN TOMASEVIC/GETTY IMAGES

Reuters: Our World Now 4

By Reuters

Thames & Hudson, £10, paperback, 352 pages, ISBN 978-0-500-28928-0



THIS

collection comprises more than 350 images

from 2010 taken by photographers working for the global news agency Reuters. They include images of dramatic news, intimate personal stories, significant world events and moments of light-hearted relief. Some of the stories covered include the Haitian earthquake, the Icelandic

BOOK



volcano eruption and the Chilean mining rescue. The images are fascinating and serve to remind the viewer that these significant events on display happened just last year, even though many of them feel like a lifetime ago. It can be tricky working through

a collection of images collated by a global news agency and speculating about what their political agenda may or may not be. But perhaps it's better to clear your mind and enjoy the images and memories brought together in this compact volume.

EXHIBITION



© JOSEPH RODRIGUEZ

photograph several prison inmates in California state penitentiaries who were due to be released back into society. The images reveal that a jail sentence doesn't just concern the incarcerated individual, but also spins a web that captures the

family and friends connected with them. Rodriguez's images reveal human stories, which is something quite at odds with the media-bred stereotypes we are often subjected to. That in itself makes his work more than vital.

CONDENSED READING

A round-up of the latest photography books on the market



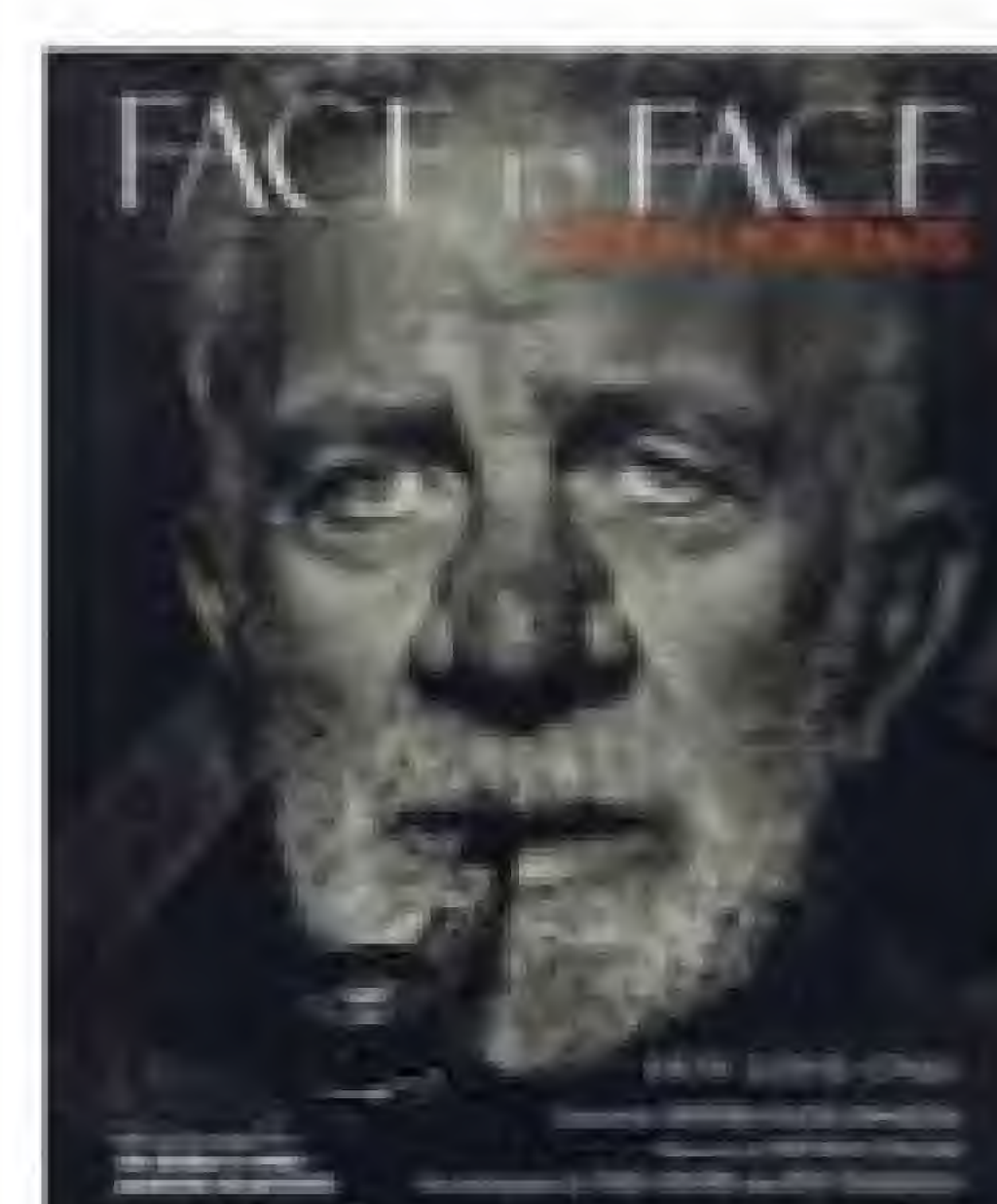
● **NEW CLUB KIDS** London Party Fashion in the Noughties by Oggy Yordanov, £16.99 Inspired by Michael Alig's New York Club Kids, the New Romantic movement and performance artist/fashion icon Leigh Bowery, today's London Club Kids are out to outrage, titillate and inspire with their imaginative and trashy club wear. Yordanov does a brilliant job of documenting the scene through his lens and the background text is a great read.



● **TOY CAMERAS** Creative Photos by Kevin Meredith, £14.99 Lo-fi cameras are finding themselves the subject of many books these days. *Toy Cameras* is a decent guide to all the many different toy cameras on the market and doesn't waste time running through the history of the subject. The text is precise and informative, and the example images of the results you can achieve do the job.



● **JUST ONE FLASH** A Practical Approach to Lighting for Digital Photography by Rod and Robin Deutschmann, £24.99 *Just One Flash* unfortunately falls short of being essential. The basic information is plentiful and practical, but due to a lack of illustrative diagrams and in-depth explanations on the nature and application of flash it doesn't quite come together. ● **FACE TO FACE** Ocean Portraits by Huw Lewis-Jones, £30 This is a collection of newly commissioned and historical portraits of individuals who have spent their lives offshore, including naval veterans, lifeboat crews, deep-sea divers, scientists and environmentalists. Each image is accompanied by biographical text and all are genuinely fascinating, even if you have little interest in the subject.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

KEEP IT SMALL

I live near the small town of Great Dunmow in rural north Essex, which has a small independent photographic shop called David Lipson Photography that also undertakes photography for weddings and so on. The shop always has quite a bit of new gear from Canon, Nikon and other makers, as well as a veritable Aladdin's cave of accessories and a small second-hand section.

Recently, I spotted a new Nikon lens in the window, which I have been thinking about buying for while, and rang to establish the price. The answer? Five pounds less than the best internet price I could find, and of course no shipping fees – and no arranging to be in, and then waiting all day for courier delivery.

When I picked up my new Nikon lens after work, there was an old Leica screw-mount camera on the counter and the proprietor and I had good old chinwag about our hobby – rangefinders, and Leicas in general. What a refreshing purchasing experience!

We hear of so many smaller dealers going under these days, destroyed by the onslaught of faceless internet sales. I was so glad to be able to support my local dealer in my purchase, and when I need new Nikon kit in future I'll be enquiring there first before I do anything else. Long may our small independent dealers continue!

Dr John Cartwright, Essex

Long live the independent retailer! – Damien Demolder, Editor

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@apcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

other battery manufacturers.

I hope the need for backward compatibility, plus the fact that the four thirds system is shared with other manufacturers, will prevent Panasonic from placing similar restrictions on the use of third-party lenses.

Chris Newman, Hertfordshire

Panasonic's response to G Fleming (AP 16 April) is interesting as much for what it does not say as for what, on the face of it, it does. In introducing a firmware solution to what it sees as a significant problem, Panasonic has labelled every battery manufacturer as incompetent of making a suitable battery for its products. While I am prepared to accept that there are poor-quality products on the market, I would be very surprised if the vast majority were not at least as good as Panasonic's originals, with some probably even better.

That in 'protecting' its customers Panasonic is also 'protecting' its own sales is self-evident, but I suspect many a prospective customer, on reading these two short paragraphs, will think again. A Panasonic Lumix DMC-GF1 can be bought for around £440, making a battery at £60 around one-seventh of the price of the camera. Come on, Panasonic, pull the other one. If someone else can build and sell a battery at £15, the best way you can protect your customers and ensure they buy genuine batteries is to bring the price down to £20.

Of course, G Fleming does have the option of not installing the version 1.3 firmware, thus retaining the ability to use any battery that will fit the camera.

Geoff Gale, via email

NOT SO CRAZY

As a happy user of a Nikon D5000, I'm delighted to see Nikon launch the D5100 (AP 16 April). When I bought my D5000 I wasn't really bothered about the articulated viewing screen. However, after nearly 12 months' use I wouldn't be without it. The screen has been surprisingly useful for taking shots from difficult angles, the most recent being of a stunning Bristol racer in Elgin Motor Museum where there was no space for a whole car shot and roping-off meant a front-on shot was impossible without the screen. I was therefore dismayed when the D7000 was launched and the D5000 disappeared from adverts in AP. I thought Nikon had dropped the screen altogether from its DSLR line-up. The D5100 has therefore restored my faith in Nikon.

Brian Lockey, via email

AUTHORISED BATTERIES

I noticed Panasonic's reply to G Fleming regarding his letter about third-party batteries (AP 16 April). The company claimed that its technology for identifying authorised batteries is for the protection of its customers. But if this is the case, then Panasonic should release the specifications required for satisfactory batteries. For a

nominal fee, it could release the identification code to reputable battery manufacturers that are willing to have their production certified by an accredited third-party organisation. Of course, if Panasonic's intention is to prevent competition so it can charge inflated prices to those wanting a spare or replacement battery, it will use the identification system to exclude all

What The Duck



<http://www.whattheduck.net/>

MORE INK FOR LESS

In response to Maureen Osborne's *Backchat* article regarding the cost of printer ink cartridges (AP 2 April), I own two Epson printers, a Stylus Photo R320 and a Stylus Photo RX520. Initially, I always used Epson ink cartridges, but they have now become very expensive considering the amount of ink they contain. I decided to try a third-party cartridge and bought some Jet Tec cartridges for both printers – and the results were excellent. There was no difference

BACK IN TIME

So this is what things have come to! This is a photograph of my husband trying to take a picture of some garden flowers using a modern digital compact camera (a Canon PowerShot A490), which, like all other compacts on sale nowadays, has no viewfinder. With bright sunshine on the screen, it was impossible to see the subject and he had to resort to the technique prevalent right at the start of the camera age. Can this be progress?

Katy Mort, Cornwall



between these and the Epson cartridges in terms of colour, and I've experienced no clogging or fading. Most Jet Tec cartridges contain at least 30% more ink and are less than half the price of proprietary cartridges. They are made in the UK and have a two-year warranty. The company also sells a set for the Stylus Photo R1400 at a third of Epson's price.

Patrick Wilson, via email

STREET STUDENT

On my recent trip to London to shoot street scenes, I bought the 9 April issue of *Amateur Photographer* to read on the journey. It was this issue that inspired some of the extra delights I was able to experience because of its content. I had not intended to visit the National Portrait Gallery, but your review of the Ida Kar exhibition prompted me to attend, and it was just what I needed to begin my street photography shoot, giving me plenty of good ideas.

Although I am not used to street photography, I enjoy this type of image, and the street portraiture masterclass led by Cathal McNaughton was an enlightening read. I followed the advice given within and had a wonderful time shooting street scenes and people for two whole days. Even the readers' letters gave me food for thought, with Mr Bidewell of Tyne and Wear explaining that there should be some sort of fight back to reclaim the streets, although he did not explain how. Nevertheless, the fight goes on. We as a photographic community can reclaim the streets, and we can do it by being honest, by asking people whether they mind being photographed, and by educating our subjects in the ways of our art. Although a lot of people refused to be snapped, many did not mind and some I found too helpful!

There were also some legal references that gave me extra confidence to shoot the general public, knowing that I could do so without incurring the wrath of the law. I got to snap some buskers (after a small payment – I found that if you put something in the hat they will let you take all the

pictures you want), and met some interesting performers with fascinating tales to tell.

So get out there and try, experiment and be honest. My ability to approach people grew stronger and now I can't wait to do it again. Oh, and don't forget to read the right magazine. I can recommend one in particular!

Steve Smith, Tyne and Wear

TRIED AND TESTED

May I offer a sincere thank you for the excellent test chart included in AP 16 April. For some months I have been making adjustments to my computer and printer to obtain prints as seen on my monitor. My first test was to scan the test chart and create an A4 TIFF file, which I then printed out on my Epson Stylus Photo R300. The results were excellent and it was very difficult to see any difference between the original chart and the A4 glossy print – the colours and greyscales were spot on.

My next tests were to photograph the chart using my Sony Alpha 330 with the kit lens and then with my Sony 70–300mm f/4.5–5.6 zoom optic. Again, the results were excellent and very difficult to tell apart from the original. I use Jet Tec inks with the Epson printer and FastStone Image Viewer 4.2 (free to download from www.faststone.org) to process the raw files. These tests have given me a new confidence and I can now continue with my hobby knowing that any problems are down to me and not my equipment. Thank you for an excellent and useful test chart.

Edward Rule, Norfolk



BACK CHAT

AP reader Norman Smith has turned his back on camera kit in an effort to re-engage with his photography

I AM mainly a DSLR user who, over recent years, has owned and sold several camera brands and systems, dipping back and forth into high-end compact, bridge, mirrorless and DSLR. You may recognise that behaviour. But fatigue has finally set in and I am now surrendering to the notion that most modern cameras are very good and that most kit will have more capability than I have the ability to use or appreciate.

I have just bought an Olympus Pen E-PL1 plus a second lens and went through my usual bout of checking a lot of reviews about the Pen system before buying. My research was not always conclusive, at times contradictory and also on occasion flawed by personal bias. A common fault was that a reviewer would make comparisons with DSLRs, spending too much time describing what the Pen camera was not rather than what it was, leaving an impression that it was somehow less of a thing than it should have been because it was not a DSLR.

This obsessive DSLR mindset of some reviewers and users typically focuses on noise (usually viewed at 100%), ISO, resolution and dynamic range. Their tone often hints at resistance towards newer technology that changes other aspects of the DSLR, specifically mirrorless systems and their associated electronic viewfinders (EVF). This reticence reminds me of the resistance shown a few years ago towards digital as it vied with film for mainstream use.

With compact, bridge, mirrorless and DSLR cameras available in so many models, there is something for everyone and reviews should be more heavily focused towards the shooting experience and better able to connect buyers with what suits them best in practical terms. The current tendency for reviews to concentrate upon the technical aspects of the camera collectively creates an environment that is centred on gear instead of photography.

With hindsight, I can see I have become too gear-orientated and changed my camera too many times. I want to enjoy my photography and become less fixated by whether something gathers 1/3 stop more light than something else, or has 1.5EV better or worse dynamic range, or has cleaner ISO above 1600, or how 100% crops compare. Perhaps reviews would be more helpful if they were divided into two parts. First, the subjective part, the shooting experience from the 'man in the street' perspective with real-world shots, and second, the tech part, with 100% crops and resolution charts for those who need to use that information to reach a buying decision. The reader may not always want to read both sections – that is how different the two parts should be.

It might serve to remind us all of the balance between these two aspects of the camera and perhaps encourage more users to improve their skills with their current kit rather than seeking increased gear performance that may not translate into better pictures.



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NEW - 60th Anniversary Model

The world's lightest, most compact 15x Zoom ⁽ⁱ⁾

Features Tamron's first piezoelectric autofocus motor PZD (Piezo Drive)
Built-in VC (Vibration Compensation)

(i) For SLR camera high-zoom-ratio lenses with 15x magnification capability. Current as of December 2010. (Source: Tamron).

Available in Canon, Nikon and Sony mounts: The Sony mount does not include the VC (Vibration Compensation) image stabilization functionality, as the body of Sony digital SLR cameras includes image stabilization functionality. This lens is not designed for use with 35mm film cameras and digital SLR cameras with image sensors larger than 24x16mm.

TAMRON STOCKISTS

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Cameraworld Ltd - London & Chelmsford 0844 264 0664 www.cameraworld.co.uk **Carmarthen Camera Centre** - Carmarthen 01267 223355 www.carmarthencameras.co.uk
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Bristol 0117 9276185. Cheltenham 01242 519851. Colchester 01206 573444 Derby 01332 348644. Guildford 01483 504040. Leamington Spa 01926 886166.
London (Strand) 0207 3790200. Portsmouth 023 9283 9933. www.lcgroup.co.uk **Mifsud Photographic** - Brixham 01803 852400 www.mifsuds.com
Morris Photographic Centre - Chipping Norton 0845 430 2030 www.morrisphoto.co.uk **O'Learys Camera World** - Cork 00353 214 273988 www.olearyscameraworld.ie
Pantiles Cameras - Sevenoakes 01732 742988 www.pantilescameras.co.uk **Park Cameras** - Burgess Hill 08450 502266 www.parkcameras.com
S.R.S. Micros - Watford 01923 226602 www.srsmicrosystems.co.uk **Walters Photo Video** - Merthyr Tydfil 01685 723419 www.waltersphotovideo.co.uk
Warehouse Express - 01603 486413 www.warehouseexpress.com **Frank Wilkinson Cameras** - Preston 01772 556250. Southport 01704 534534 www.wilkinson.co.uk

WHO WILL BE THE NEXT EISA PHOTO MAESTRO

THEME: MY COUNTRY

- EISA PHOTO MAESTRO 2011
- PUBLICATION IN 17 PHOTO MAGAZINES IN EUROPE



**MAESTRO
PHOTO
CONTEST**
2011 - 2012

HOW IT WORKS

ENTRY: A PICTURE STORY MADE UP OF 6-10 PHOTOGRAPHS

ALL ENTRIES MUST BE IN DIGITAL FORMAT (from a digital camera or scanned film originals)

FIRST ROUND: NATIONAL – DEADLINE 3 JUNE 2011

Send a picture story of 6-10 images relating to the theme 'My Country' to apcompetitions@ipcmedia.com by 3 June 2011. Images should be in JPEG format and no bigger than 800 pixels on the longest edge. You must include your name, address and a contact number in the email. Images from the first-prize winner will go forward to the International round of the competition (see below)

First, second and third-prize winners will be chosen by the editorial staff of *Amateur Photographer*. The results will be published in the 9 July issue of *Amateur Photographer*.

FINAL ROUND: INTERNATIONAL

All first-prize winners from the 17 EISA countries will be brought in for the final international judging at the General Meeting of EISA at the end of June. There will be 17 editors-in-chief as judges. Winners of the top three images chosen will receive the following:

- 1st prize: €1,500 and EISA Photo Maestro 2011 trophy
- 2nd prize: €1,000 and trophy
- 3rd prize: €750 and trophy

All 3 winners: publication in the September issues of all 17 EISA photo magazines.
All 3 winners will be invited to Berlin, Germany, for the official EISA Awards ceremony.

For further details, terms and conditions visit www.eisa.eu or www.amateurphotographer.co.uk/competitions/6754

Release: StoreMags & FantaMag



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PHOTO INSIGHT

Cathal McNaughton explains how, when photographing with the British Army in Helmand Province, Afghanistan, he experimented with unusual shooting angles to create images that hadn't been seen before

I TOOK this image in the grounds of a tribal leader's house in Helmand Province, Afghanistan. One of the tribal leaders had made an announcement, a sort of amnesty, asking people to hand in their weapons in a bid to remove munitions from circulation in Afghanistan. The event turned into a sort of photo call for the assembled media – you could say it was a PR stunt by the tribal leaders. There was almost a party atmosphere, as people from the local tribes had met up and were talking and eating. It was quite strange to see all these people looking totally at ease with the munitions.

All the weapons that had been brought in were either broken or obsolete. If you look closely you can see that some in the foreground are damaged. Some looked as though they had been buried in the ground years ago and had been dug up

and brought there. It was a bit of a show – an attempt to show the UN forces that the tribes were cooperating. If the assembled media suspected that this was a PR stunt, no one was willing to say anything. It was a little like *The Emperor's New Clothes* story by Hans Christian Andersen – people went along with it. This was a 'hearts and minds' story, and there aren't many positive stories coming out of Afghanistan. It was a little too organised for my liking, but this is only my opinion. It is up to the viewer to make up his or her own mind about the picture.

I had been with the British Army for a few days, photographing what they were doing in Afghanistan and how they were operating. We had been visiting the different leaders in the outland regions of Helmand in a more 'relaxed' environment – getting out into the



© CATHAL MCNAUGHTON

community and meeting people on a one-to-one basis. We were travelling in convoy and it had taken several hours to drive to this weapons amnesty. On the way, one of our Land Rovers broke down and we had to abandon the vehicle. It was too dangerous to hang around and try to fix it, so we kept on going.

At the arms 'amnesty' we had a free rein to photograph whatever we wanted. It wasn't an impromptu event, as we knew about it in advance, so there was a bit more time than usual to think about composition. That said, I was careful not to be too contrived in the way I composed the image.

There's a certain abstract quality to the picture. At first glance it is hard to tell what the image is showing because of the unusual angle from which you're looking at it. On closer inspection you start to pick

out the barrels of the guns and realise what the image is. I took other pictures of the weapons from angles you'd immediately recognise so you could tell what the images were, but sometimes it's good to try to make the image more abstract – it makes the viewer think a little longer and harder about what it is they're looking at. This image was one of several I filed from the event. I was trying to show the vast quantity of munitions that were allegedly being pulled from circulation.

You can see from the clothes and headgear of the people in the background that this is most likely to be the Middle East. I had to wait a few seconds for the people to move to where I wanted them to be. Although they are out of focus, their outlines are clear. They are a very important piece of the photograph because they

place where the picture was taken. From a photojournalistic point of view this is extremely important. Conveying a sense of place is a crucial part of the story. Without the people in the image, these weapons could have been anywhere in the world.

I used a 16–35mm lens with my Canon EOS-1D Mark II camera and was shooting at the widest point of the lens. I wanted to get as close as I could to the machine guns and to fill the frame with as many weapons as possible. Using the wideangle lens also added to the abstract nature of the image by giving an unusual perspective. Very few people are ever going to be that close to the barrels of so many guns.

I used autofocus to focus on the weapons in the foreground. I'll use perhaps manual focus in difficult lighting conditions, but I'm a great advocate of using autofocus. It allows me to concentrate on the composition and exposure.

The most important thing about this picture is the use of depth of field. I was shooting relatively wide open at f/5.6. I wanted the main focus to be the weapons in the foreground and I didn't want the people in the background to be too overpowering. However, I didn't want the background to be so out of focus that the viewer couldn't tell what it was. Consequently, I opted for f/5.6, which was a good compromise.

There are so many photographs out there that you're always looking for new ways to photograph things – to make people stop and look at *your* image, to understand what you're trying to do or say. I was working for a wire news agency at the time, so the image would have been distributed across the world.

In a way, there is almost something quite prophetic about the picture. Many of these weapons were relics from a previous conflict and perhaps serve as a reminder that things aren't over yet. Afghanistan is a story that is continually developing and we've yet to discover what the final outcome will be. **AP**

Cathal McNaughton was talking to Gemma Padley



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

To see more of Cathal's photography, or to book a place on one of his workshops and field trips, visit www.cathalmcnaughton.com

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The Vintage Department at Grays of Westminster seeks out only the very best mint or near mint examples of Nikon equipment for our customers. For example, on this page is the very rare Nikon Model H Field Microscope. This is a portable microscope based on the design of their Nikon rangefinder cameras. It enjoyed a reputation as one of the finest field microscopes, eventually being selected by NASA for a place in Skylab Missions in the early 1970s, where it was known as the "Skylab Microscope". It employed inverted optics with an especially large prism, along with a built-in three-position objective revolving nosepiece. The range of the optics covered 4x, 10x, 40x, 100x (oil immersion) - and 10x wide-field eyepiece lens. It also offered illumination provided by daylight or a built-in incandescent lamp, powered by two self-contained penlight batteries. If you have Nikon equipment like this that you wish to dispose of, or indeed any high-quality Nikon then kindly contact us by telephone 020-7828 4925 or if you prefer, you can email us at info@graysofwestminster.co.uk for our highest offer.

AP's expert guide to...

Flash in the dark

Aaron Bennett explores the streets at night using rear-curtain flash to produce eye-catching portraits that buzz with energy. **Bob Aylott** joins him and discovers the shooting potential of the city at night

REAR-CURTAIN flash is a simple in-camera technique that produces stunning light effects in after-dark shots. Using night-time city or town lights as a backdrop is a great way to transform ordinary portraits into colourful, exciting images.

'With a slow shutter speed and a creative eye you can work handheld while roaming the streets, searching for brightly coloured lights to use as backdrops and shoot spontaneously,' says Aaron. 'This technique instantly transforms any provincial high street into a Hollywood film set. Firing from the hip I move quickly from location to location without the hassle of lugging around strobes, tripods and bags of gear.'

'Taking time to practise this technique can take your photography to another level and make even the duller high street in Britain look dynamic,' he adds. 'Many photographers don't realise their camera is capable of this mode, so check your manual, which should explain how to set your camera to do this style of photography.'

WHY REAR-CURTAIN FLASH?

Rear-curtain flash is not exactly the new kid on the block. Rock photographers shooting on film at live events in the 1980s used similar flash techniques, often achieved by manually firing the flash at the end of a time exposure. Aaron discovered the digital technique a few years ago after being intrigued at how other photographers were creating dramatic light trails in their images. Months of experimentation ensued until he finally began using the technique in his commissioned portrait work.

'It is an artistic tool that can be used for a wide range of subjects across all spectrums of photography,' he says. 'The information I capture within the exposure time is a fraction of history. Everything that happens around the model shows the metropolitan environment and the fast pace of modern city life. It conveys the power and emotion of our times.'

HOW DOES REAR-CURTAIN FLASH WORK?

For the first picture of the evening, Aaron and his model Nicky are in a street in Southsea, near Portsmouth in Hampshire. As they recce their surroundings, Aaron explains how rear-curtain flash works. He



begins by saying that photographers new to this way of shooting should not be anxious, as there is everything to be gained from stepping out of your comfort zone.

'If you're looking to become a little more photographically adventurous, you might want to give this technique a go,' says Aaron. 'Rear-curtain flash is an in-camera mode that tells the camera to fire the flash at the end of the exposure. In simple terms, if you are using a 4sec exposure the sensor will record the ambient light for 3.9secs before the flash fires at the end of the fourth second, recording the model on the sensor. The exposure time before the flash fires, whether it be a fraction of a second or longer, is a valuable time for the photographer. This is when photographers can use the surrounding lights to express their creativity in whatever way they can in the time available. It is possible to create a variety of compositions by moving the camera. Conversely, front-curtain flash is when the flash fires at the beginning of the exposure (see box on page 22). This mode is less suitable for recording creative light movements in the background while using models because it leaves a ghosting in the image.'

USING DIFFERENT TYPES OF LIGHTING IN THE CITY

Aaron explains that there are streets, corners and alleyways in every city or town in the country that are ideal for this technique. When choosing a location, look closely at the different types of lighting that are around. Streetlights, car headlights and tail-lights, lights from shop windows and reflections can all be used to produce

Above: Aaron works fast and believes in getting from location to location as quickly as possible



interesting images. The aim is to create a background full of blurred movement and colour. You could try using this technique to photograph a still subject against one that is moving in the background – such as traffic – to create streaking light trails (see opposite).

'The important aspect of this type of photography is capturing movement,' says Aaron. 'You can do this in-camera and out of camera. Both produce dramatic effects even though they are captured in different ways. To create the effect in-camera, move the camera clockwise, anticlockwise, horizontal or vertical during the exposure (see above). How fast you move the camera is up to you.'

For the image above, Aaron used his Nikon D300 with a 24-70mm lens. With the camera set to ISO 200 and an aperture of f/8, the 0.6sec exposure has caught the streaking coloured lights while the flash has frozen the model.



Above: Nikon D300, 24–70mm, 0.6secs at f/8, ISO 200

Left: Nikon D300, 10–20mm, 1sec at f/5.3, ISO 200

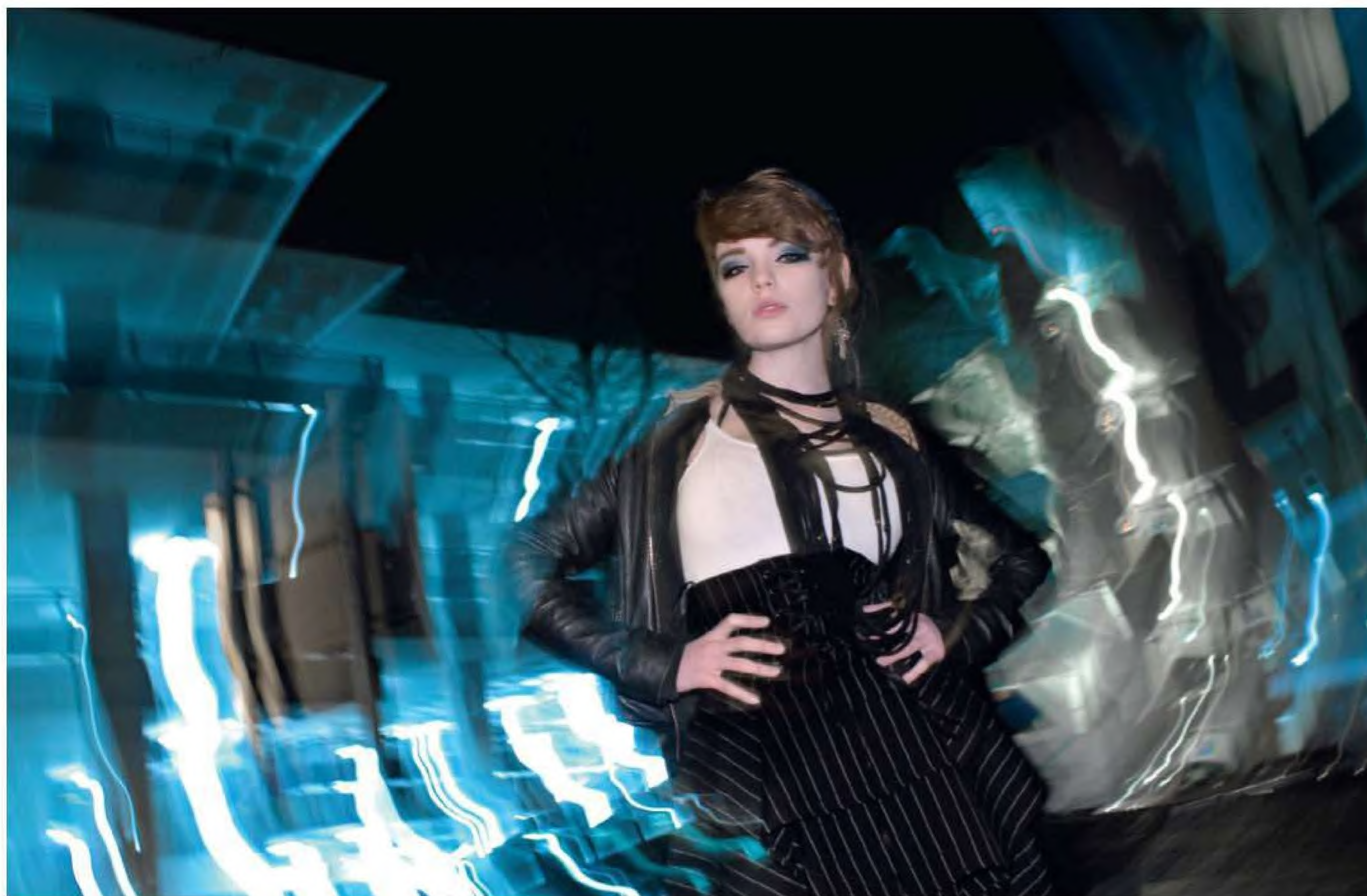
To create this effect out-of-camera, hold the camera still and allow the background subject, such as a fairground ride (see bottom image, page 23) or traffic, to move within the frame during exposure. Aaron used the same exposure length (0.6secs) to capture this image.

‘When the flash fires the model is frozen in time as the world spins around her,’ says Aaron. ‘Even in a straightforward snapshot or portrait you will feel the pace of the world passing by. If you move the camera just half a millimetre during a short exposure it will create stunning light trails and colour variations from the available light.’

PRACTICE MAKES PERFECT

Aaron admits that it takes time to learn how to control the motion of the camera and that perfection is down to practice. Even after years of shooting it can take several attempts to get the





Above: Nikon D300, 24-70mm, 0.6secs at f/4, ISO 200

Right: Nikon D300, 10-20mm, 1sec at f/5.6, ISO 200

Opposite page top: Nikon D300, 10-20mm, 4secs at f/11, ISO 200

Opposite page bottom: Nikon D300, 24-70mm, 0.6secs at f/5.6, ISO 200



picture right on the night. Moving the camera in different directions can lead to disparate results, so it is worth checking your LCD screen to see what works and what doesn't. 'If you turn the camera in the wrong direction the ambient light could cover the model's face,' says Aaron. 'Experimentation is key and patience is vital, but when it works the portraits are fantastically vibrant and exciting.'

SETTING UP THE SHOTS

Travelling as light as possible, Aaron works with a Nikon D300, Sigma 10mm-20mm

and 24-70mm lenses, and a Nikon SP800 flashgun with a light diffuser attached to the camera's hotshoe. To record each model's skin tones accurately, he uses ISO 200, attaches an orange filter to the flashlight and adjusts the camera's white balance (see box, right). When shooting handheld, the exposures range between 1/6sec and 4secs. 'Once you are on the streets the light conditions are not going to change dramatically,' says Aaron. 'For this shoot I was mostly shooting at 1/6sec and increased or decreased the aperture to achieve a correct exposure.'

THE DIFFERENCE BETWEEN REAR-CURTAIN FLASH AND FRONT-CURTAIN FLASH

MOST cameras are set by default to front-curtain flash, which means the flash fires as soon as you press the shutter button. When using rear curtain, the flash fires at the end of the exposure. For 99.9% of your photography front-curtain flash is acceptable, and if using fast shutter speeds you will not notice any difference. It's when you attempt to shoot the type of images seen here that the difference becomes clear. For example, using a 4sec exposure on front-curtain mode, the flash will fire immediately to leave your model frozen in time on your sensor. For the next 3.9secs of exposure time the sensor will record movement in the ambient light, which will blur over your frozen model. With rear-curtain flash the opposite happens – the ambient light is recorded during the first 3.9secs and the model will be blasted by the flash at the end of the fourth second, leaving you with a perfectly clear image of the girl.



Of course, these effects can be replicated in Photoshop, but for Aaron there is nothing more satisfying than getting the picture correct in-camera. 'It's a fantastic feeling being able to walk away from a shoot knowing that the images are etched in the camera's memory without the need for copious amounts of post-processing,' he says. 'Photography is about capturing the scene in-camera and using Photoshop as a tool for giving images an overall fine-tune.'

Shooting handheld on the streets at night is sometimes known as an 'urban

guerrilla' style of photography. 'The last thing you want to do is draw attention to yourself and to the model,' says Aaron. 'I find a location, spend two minutes shooting and then move on to another area. I prefer to get in and out of a location as fast as possible. It's like being a commando. It's fast, furious and fun.' **AP**

To see more pictures by Aaron Bennett visit www.aaronbennettphotography.com or go to www.flickr.com/photos/aaronbennett27

UNDERSTANDING WHITE BALANCE AT NIGHT

LIGHT in all forms has a colour temperature value. This is conventionally stated in kelvin units and you will find the symbol 'K' in your custom white balance setting in your camera. An incorrect white balance setting will have a negative impact on the colour cast of the images. The camera has a selection of preset white balances, but for the rear-curtain flash technique I would advise switching to a custom setting. If you are shooting a model at sunset, then I recommend using a white balance of 5,600K to balance with the flash light output. You want to program your camera to make the whites look white and to accurately record the colours we see with our eyes. Lights in urban street scenes at night tend to have a warmer colour temperature. Setting the custom white balance on the camera to around 3,500K adds blue into the spectrum field, which creates an eye-pleasing natural white colour. The most important thing is to ensure that the model's skin tones look realistic. To amend



a colour cast you can add coloured gels. If we add an orange gel with a colour temperature of 6,500-7,000K, this will balance with the Speedlight's 5,500K colour temperature and result in a more natural-looking colour cast.



Steve Langton

Lancashire **43pts**

Canon EOS-1Ds Mark III, 24-105mm,
1/320sec at f/7.1, ISO 200

◆ Steve took this image in the kitchen of a friend's house near Bagni di Lucca in Tuscany, Italy. 'It was an old traditional Italian house that happens to have a great view from the window,' says Steve. 'I was trying to create the effect of *A Room with a View*, capturing both the attractive features of the traditional Tuscan farmhouse and the beautiful landscape outside'

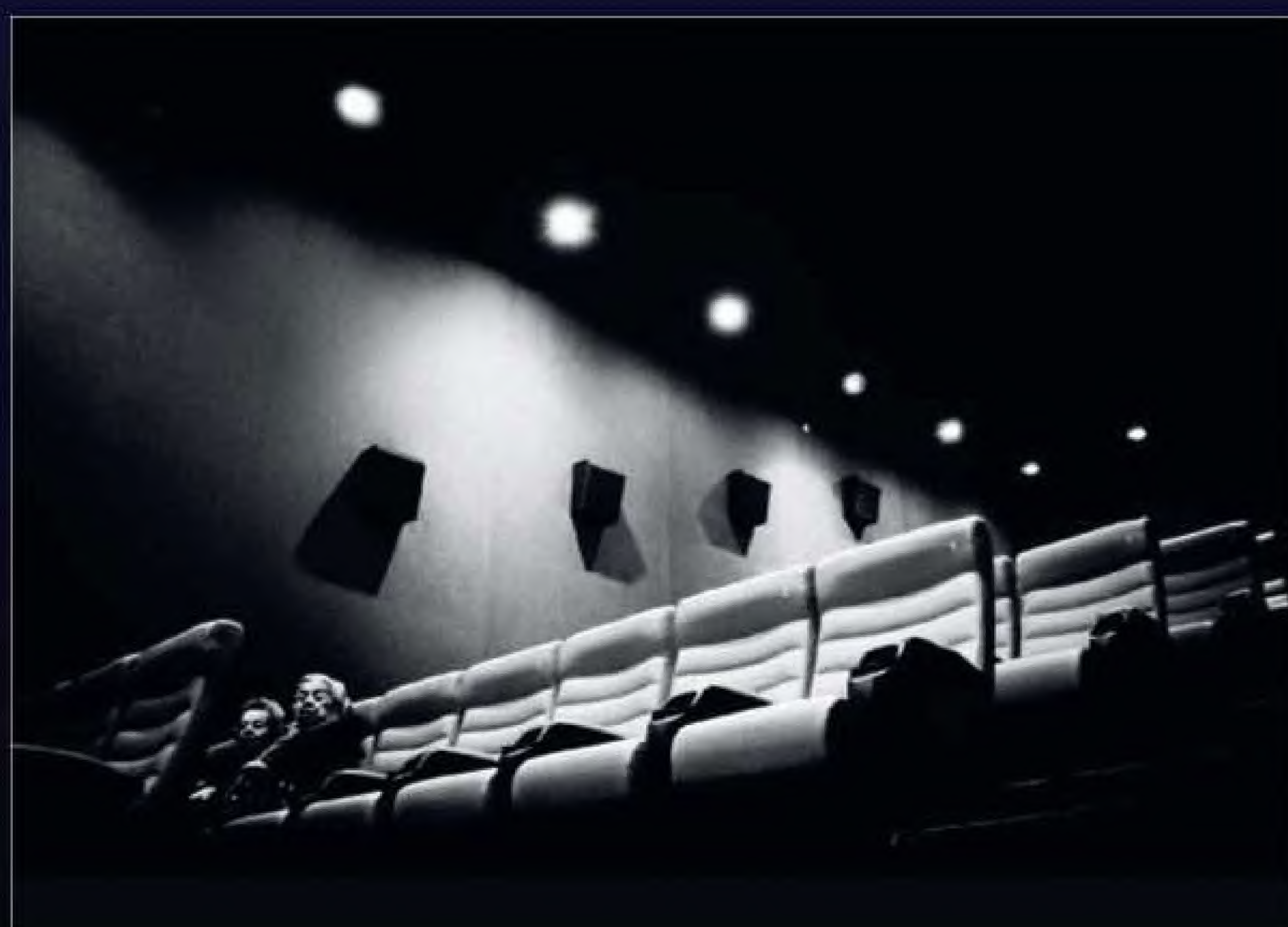
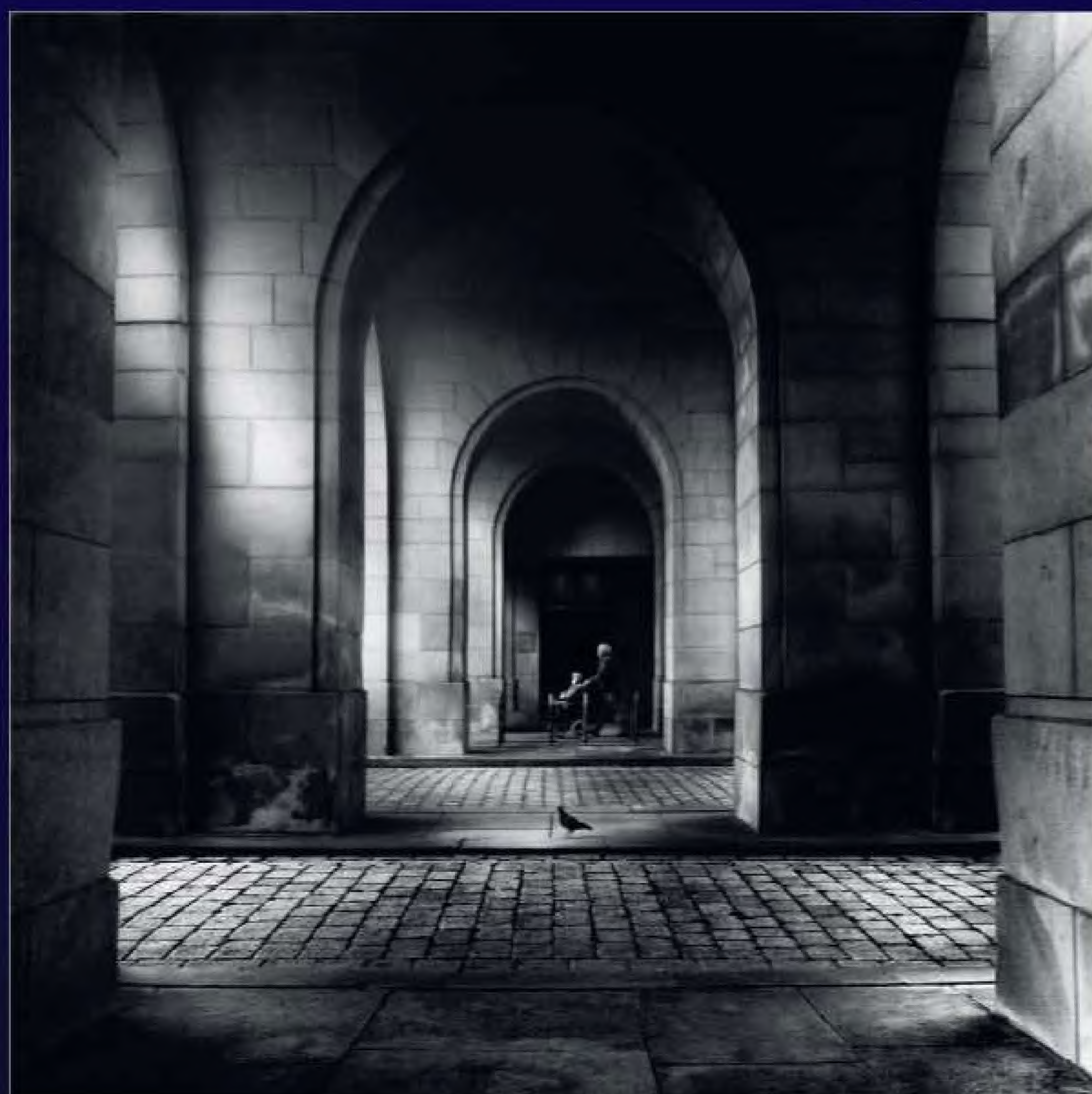
Judges say We love the way the dining paraphernalia in the foreground balances with the view of the rolling hills outside. The rustic colours and use of natural light complement the image perfectly

Lee Jeffries

Lancashire **42pts**

Canon EOS 5D, 24mm, 1/120sec at f/4.1, ISO 100

♦ 'I took this image at the civic centre in Bolton, Lancashire,' says Lee. 'I originally wanted to capture the streaming light and the rest of the image developed from there' **Judges say** There is something rather beguiling about Lee's image. His sensitive portrayal of light and subject is quite breathtaking



Simona Bonanno

Italy **41pts**

Nikon D80, 18-35mm, 1/60sec at f/3.5, ISO 400

♦ 'Cinemas where I live used to be intimate and unique,' says Simona. 'Today they all seem the same and the people look confused and lost' **Judges say** A superb composition, wonderfully executed – well done!



The UK's most prestigious competition
for amateur photographers

APOY Amateur Photographer OF THE YEAR COMPETITION

Round two

INSIDE A BUILDING

The results are in for the second round of APOY. We had some fantastic entries, covering many subjects. Here we publish the top 30 images

Steve Langton, of Lancashire, wins first place in our Inside a building round of APOY 2011. Steve will receive a Canon EOS 60D and EF-S 18-135mm f/3.5-5.6 IS lens worth a total of £1,299.99. The 18-million-pixel EOS 60D was voted AP's Product of the Year 2011. It can produce stunning stills or Full HD movies using the vari-angle LCD screen and has an ISO range of up to 6400 that is expandable to 12,800. The EF-S 18-135mm f/3.5-5.6 IS lens covers a 29-216mm (35mm equivalent) range and offers a multi-purpose zoom range from wideangle to telephoto, featuring a 4-stop Image Stabilizer and six-blade circular aperture.

Our second-placed winner is **Lee Jeffries** also from Lancashire, who will receive Canon's 14.1-million-pixel PowerShot SX30 IS with a 35x zoom and case, worth £476.

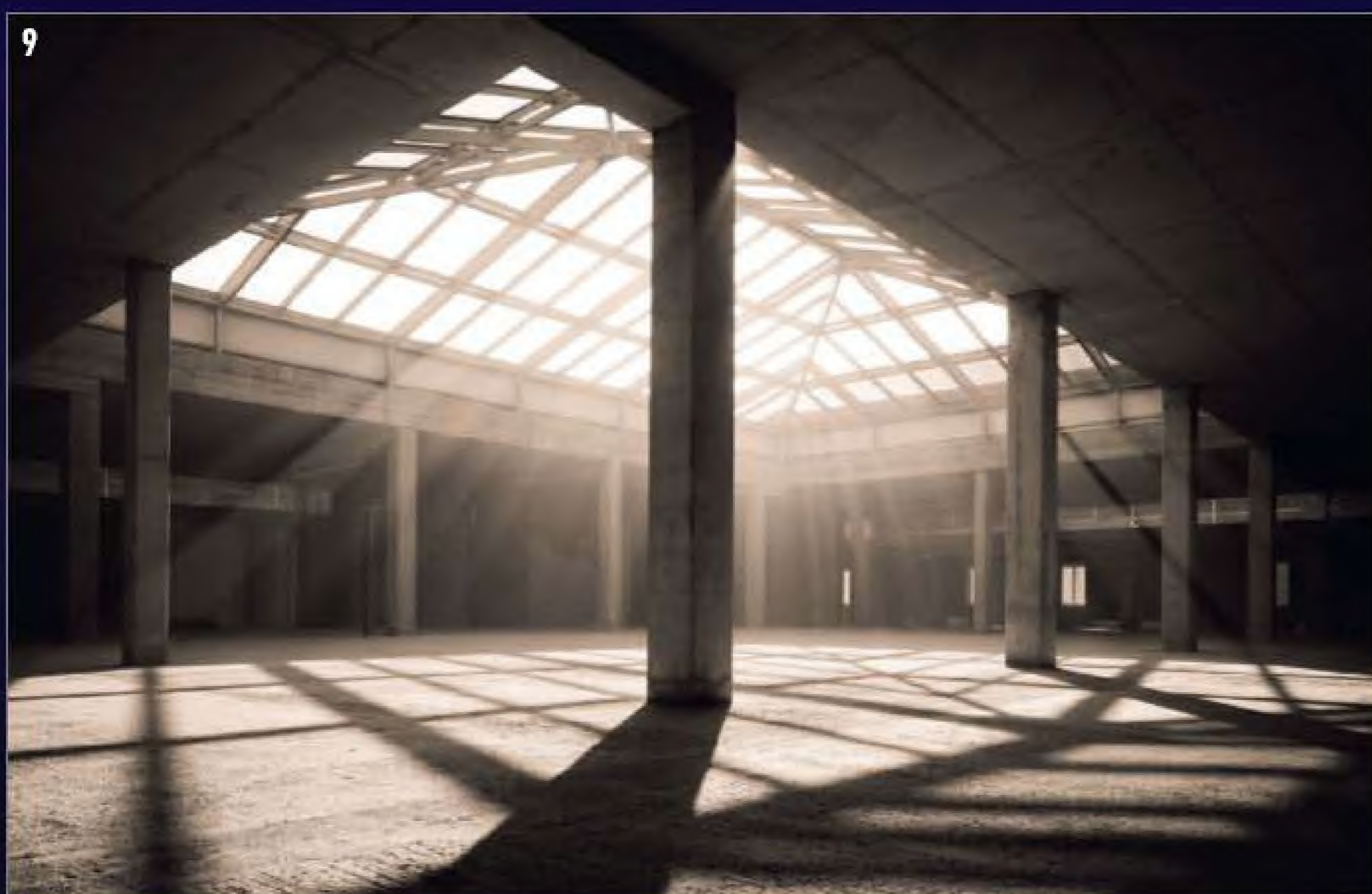
Simona Bonanno of Italy finished third in the round and wins Canon's 12.1-million-pixel PowerShot SX130 IS with a 12x zoom (equivalent to 28-336mm in 35mm) and case, worth £222.

THE 2011 LEADER BOARD

We're two rounds into this year's competition and already the contest is gathering pace. Last year's winner Sean Slevin has taken the lead, but with eight rounds to go there is still everything to play for. The judges were impressed by the range of interpretations of the theme and the level of technical competence. Round two winner Steve Langton is currently in fifth place overall, while Simona Bonanno moves into third. Lee Jeffries is in sixth place with 42 points, while former frontrunner Derek Hansen slips to seventh.

1	Sean Slevin	74pts	6	Lee Jeffries	42pts
2	Paul Whiting	70pts	7	Derek Hansen	41pts
3	Simona Bonanno	67pts	8	Alan Silverwood	38pts
4	Keith Aggett	62pts	9	Ricardo Alarcon	37pts
5	Steve Langton	43pts	9	Lawrence Cain	37pts

Canon



4 Sean Slevin Ireland
Canon EOS 5D Mark II, 28mm, 0.3sec at f/22, ISO 100
Bedroom at home **Judges say** The subtle colours and soft light lend a tranquil feel. This could be a scene from a fairytale

37pts

5 Yury Trofimov Warwickshire
Nikon D700, 16-35mm, 1/30sec at f/4, ISO 1600
Café in Germany **Judges say** We love the movement of the curving staircase as it disappears into the top of the picture

37pts

6 Anthony Byrne Ireland
Canon EOS 30D, 10-22mm, 4secs at f/4.5, ISO 100
Whose shoes? **Judges say** Strong foreground interest and a well-chosen shooting angle create a striking composition

36pts

7 Shanon Moratti Norway
Canon EOS 5D Mark II, 1/60sec at f/2, ISO 800
Cathedral in Florence, Italy **Judges say** The figure provides the perfect focal point in this well-exposed, slightly sinister image

36pts

8 Paul Whiting Hampshire
Canon EOS 5D Mark II, 16-35mm, 13secs at f/16, ISO 100
Apartment building in Montepulciano, Tuscany, Italy **Judges say** Paul balances shadows and highlights to create a mysterious and intriguing picture

35pts

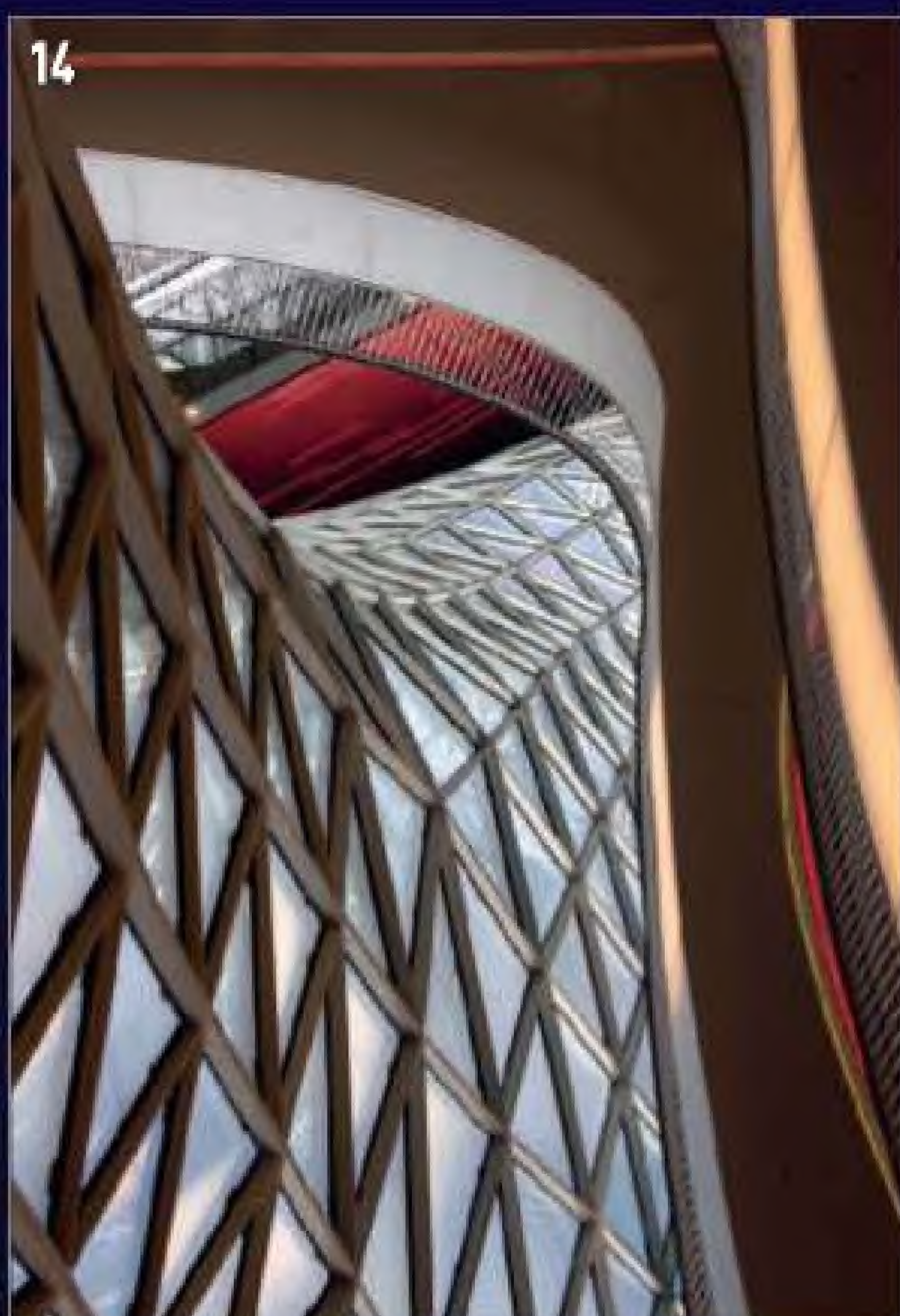
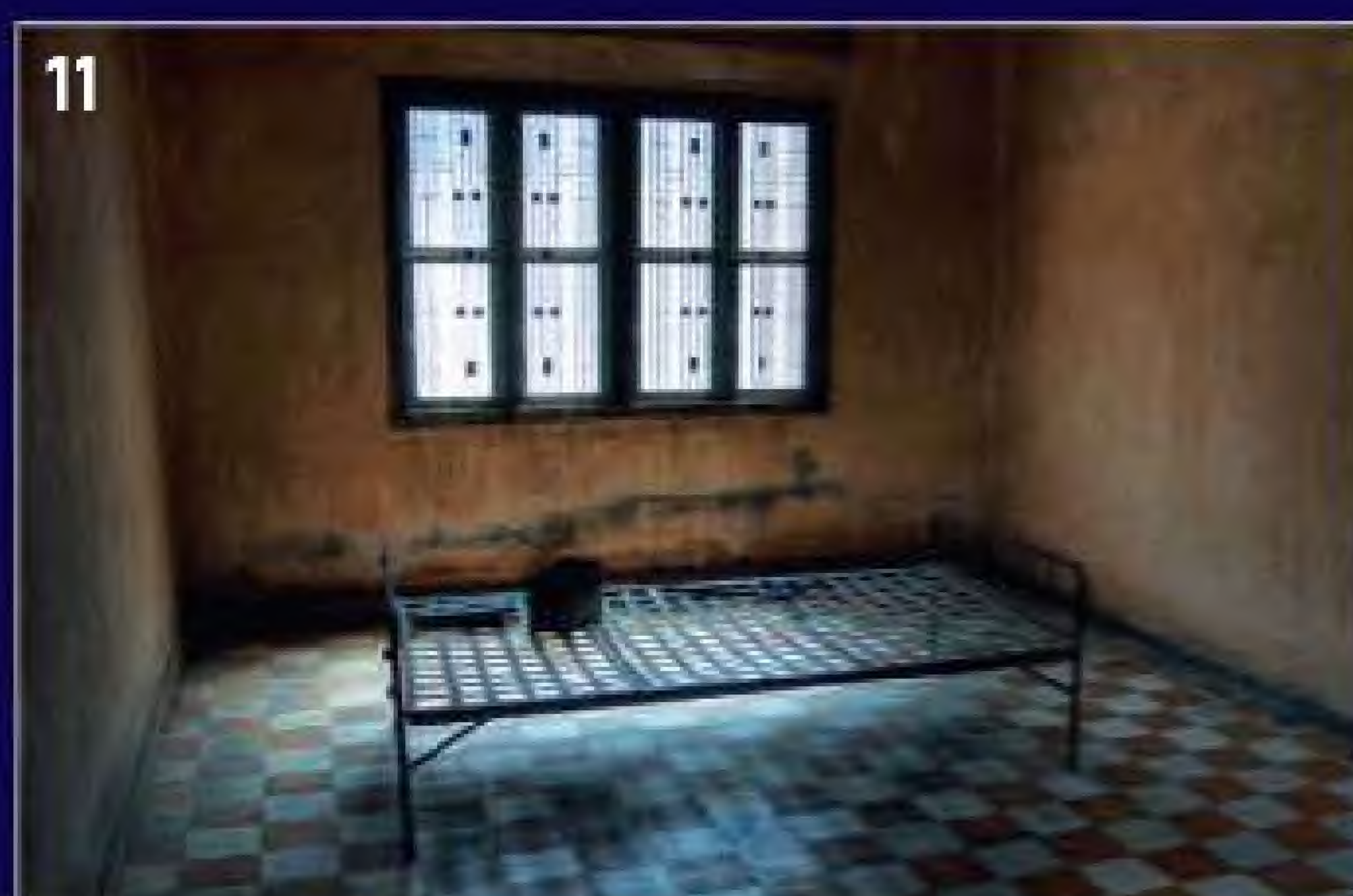
9 Ben Ghibaldan Greater London
Canon EOS 5D Mark II, 24mm, 1/250sec at f/8, ISO 100
Streaming light **Judges say** It's tricky to achieve a balanced exposure in contrasty lighting conditions, but Ben successfully manages it and the results are very impressive

34pts

10 John Wilder London
Leica D-Lux 4, 5.1-12.8mm, 1/400sec at f/3.2, ISO 160
Inside the Windhover Hall, Quadracci Pavilion, Milwaukee Art Museum, Illinois, USA **Judges say** An excellent example of how reflections, curves and shapes can be used to create an image with powerful symmetry

34pts

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11 Michael Leek Banffshire 34pts

Canon EOS 40D, 17-85mm, 1/80sec at f/4, ISO 200

Torture cell in the infamous S-21 concentration camp, Phnom Penh, Cambodia **Judges say** Even when a room is empty it's possible to create a sense of someone being there, as Michael's emotive image shows

12 Alexey Samoylenko Ukraine 33pts

Nikon D2Xs, 18-200mm, 70secs at f/11, ISO 100

'If you throw your head back when looking at the ceiling of the National Opera House in Kharkov, Ukraine, you can see this chandelier, which looks like a star,' says Alexey **Judges say** The graphic square shapes slot together to create a composition that is aesthetically pleasing

13 Christine Couper East Sussex 33pts

Canon EOS 1V, 24-105mm, 1/20sec at f/4, Agfa Scala slide film

Staircase in Calabria, Italy **Judges say** Nicely balanced shadows lend an air of mystery to Christine's atmospheric image

14 Doug Akhurst West Dunbartonshire 33pts

Canon EOS-1Ds Mark III, 28-300mm, 1/60sec at f/10, ISO 200

Ultra-modern shopping Mall in Frankfurt, Germany **Judges say** We received many images featuring curving lines and glass panels, but Doug's elegant and lyrical composition stood out from the rest

15 Séverine Neveu France 33pts

Nikon D70S, 18mm, 1/5sec at f/5.6, ISO 400

Wooden barrels in a wine cellar **Judges say** The fantastic perspective and imposing barrels work brilliantly in Séverine's imaginative composition

16 Astrid McGeachan Surrey 32pts

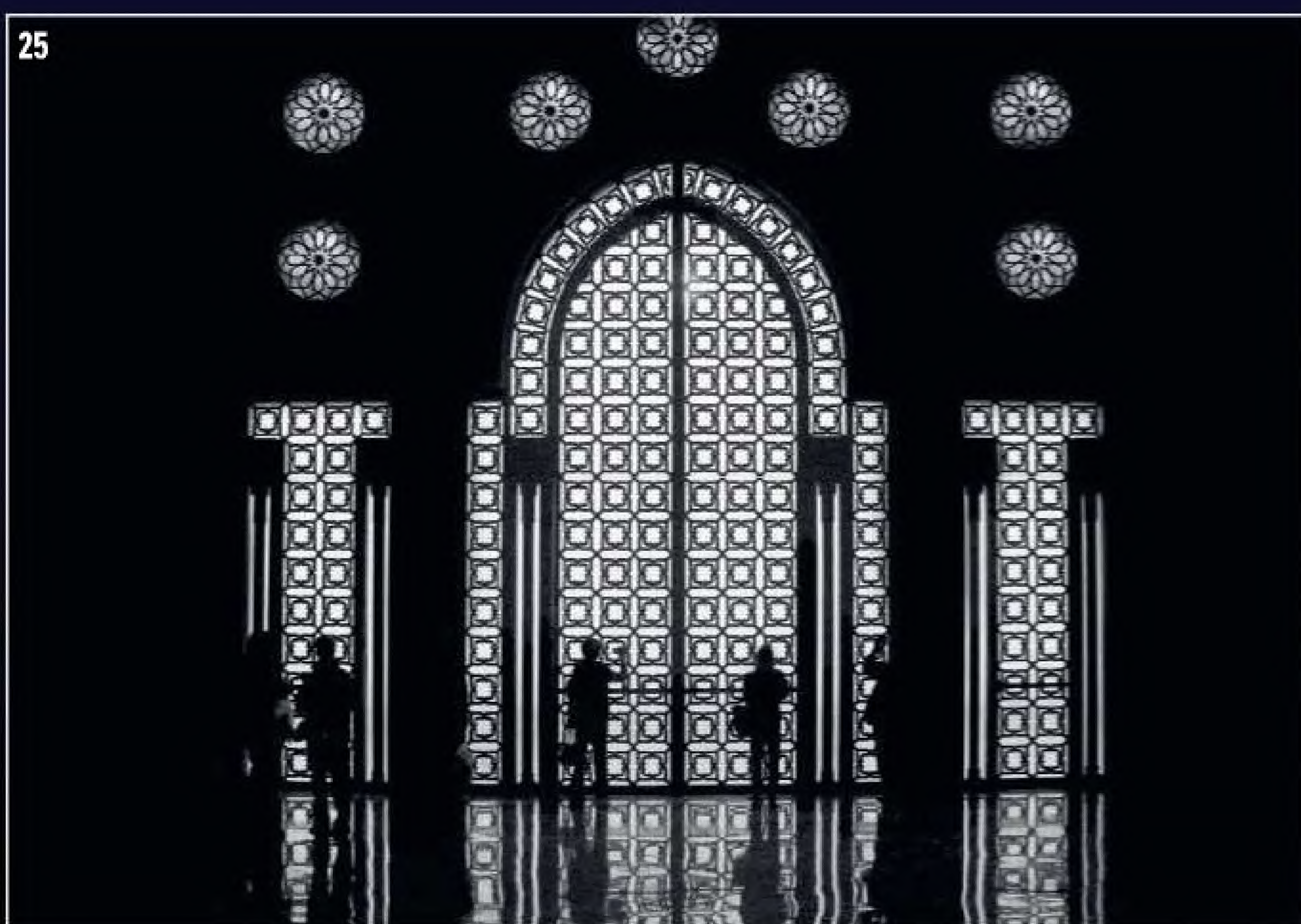
Canon EOS 5D, 17-40mm, 6secs at f/16, ISO 100

Villa inside a ruined industrial mill complex **Judges say** The soft lighting and hazy quality of the image lend a magical feel to this derelict space

17 Dan Deakin Nottingham 32pts

Nikon D700, 20mm, 1/30sec at f/8, ISO 1600

Royal Shakespeare Company Theatre in Stratford-upon-Avon, Warwickshire **Judges say** The downward spiral pulls the viewer into the image to great effect while the figures provide an ideal focal point



18 Eric Schimmel USA 32pts

Nikon D700, 24-70mm, 1/20sec at f/13, ISO 800
San Francisco ferry building **Judges say** Intersecting panes of glass and reflections create a futuristic composition

19 Geoff Kell Hampshire 32pts

Canon EOS 500, 10-20mm, 3.2secs and 1/6sec at f/16, ISO 200
Mottisfont Abbey in Hampshire **Judges say** Geoff manually blended together three exposures (two from the same raw file) to capture the mood of this darkened crypt

20 Peter Wiles Gloucestershire 32pts

Olympus Pen E-PL1, 14-42mm, 2secs at f/10, ISO 200
Bangkok's Suvarnabhumi Airport, Thailand **Judges say** The reflections in the windows add an interesting element to Peter's highly polished abstract image

21 Alexander Moore East Riding of Yorkshire 31pts

Canon EOS 500D, 18-55mm, 1/20sec at f/9, ISO 100
Derelict building **Judges say** At first glance there seems to be little to look at in this image, but a closer inspection uncovers many details that come together to form a compelling whole

22 Andrew Wood Bristol 31pts

Nikon D700, 16-35mm, 1/3sec at f/8, ISO 200
Wesleyan Chapel, Bristol **Judges say** Every detail, from the overbearing clock to the rows of chairs, has been carefully placed to create a balanced composition

23 Carol Goretti Encisco Sangama Costa Rica 31pts

Canon EOS 550D, 18-55mm, 1/80sec at f/3.5, ISO 200
Bathroom in a building destroyed by a volcanic eruption in Costa Rica **Judges say** This grimy bathroom is not pleasant to look at, but when illuminated by window light it becomes intriguing

24 Darren Edmunds Oxfordshire 31pts

Nikon D300S, 24-70mm, 1/160sec at f/8, ISO 200
Old battery hen farm **Judges say** The toxic red light and slick diagonal lines create a menacing feel, which is disconcerting

25 Pat Burns Bahamas 31pts

Nikon D70, 18-70mm, 1/250sec at f/4, ISO 1600
Hassan II Mosque in Casablanca, Morocco **Judges say** A simple treatment of a subject that creates impact through silhouettes

26 Peter Amies Norway 31pts

Canon EOS 500D, 17-55mm, 1/25sec at f/5.6, ISO 320
Guggenheim Museum, New York **Judges say** In Peter's minimalist image, shape, pattern and viewpoint combine to create a dramatic image

27 Peter Kurdulija New Zealand 31pts

Canon PowerShot A710, technical details not known
Dunedin Railway Station in New Zealand **Judges say** There is a grandeur to this scene that translates well in black & white

28 Steven Curry Durham 31pts

Canon EOS 7D, 17-70mm, 1/13sec at f/11, ISO 100
Outside in **Judges say** We love the juxtaposition of the dishevelled interior and brooding sky – an imaginative take on the theme that impressed the judges

29 Andrew Deer Kent 31pts

Nikon D200, 18-200mm, 1/40sec at f/4, ISO 400
Toul Sleng Genocide Museum in Phnom Penh, Cambodia **Judges say** Using a doorway to look through the image was a popular compositional choice, but Andrew's image was one of the best

30 Catherine Eames Somerset 31pts

Canon PowerShot G9, 35-210mm, 0.3secs at f/5.6, ISO 200
Stairwell **Judges say** Catherine's vortex-like swirling staircase is strangely hypnotic



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Little by little...

Little owls stand only 15-18cm tall, yet for photographer and bird spotter **Paul Riddle** they are a large part of his life. **Oliver Atwell** discovers how Paul gradually honed his skills in his quest to photograph these elusive birds

OWLS have a mixed reputation around the world. In Ancient Greece the owl was a symbol of wisdom, a belief that has carried through the years and permeated our modern Western culture. In other societies, such as the Aztecs, Mayans and Kikuyu of Kenya, the owl was seen as a bad omen and a harbinger of ill health or even death. Perhaps it's because of this longstanding mythological history that owls have fascinated picture makers for hundreds of years. However, when it comes to photography, they are not always the easiest of subjects to capture.

Around four years ago, Paul Riddle, a Leicestershire-based sales manager, attended a works conference and experienced something of an epiphany. 'I looked out of a window and saw a couple

of buzzards,' says Paul. 'I'd always had a loose interest in birds, but for a number of years golf and fishing took up all my time. When I saw those buzzards, though, there was a spark and I knew that I wanted to get into bird spotting.'

It was then that Paul joined his local bird society, the Leicestershire and Rutland Ornithological Society, and began receiving the monthly LROS magazine. 'In one issue the editor was asking the readers for articles,' says Paul. 'He was complaining that not enough members were sending in their own features. Then the next month he opened up the issue with an article asking, "Where have all the little owls gone?" Coincidentally, I had seen a little owl that week. That's when the penny dropped.'

Studies had shown that little owl numbers

had declined in recent years and Paul contacted the editor of the LROS magazine to say that he was prepared to put together an article about trying to find as many little owls in his local area as he could.

'I went out and was quite successful finding little owls,' says Paul. 'Once I started compiling the information, I realised that I needed images to complement the text. That's when I decided to start taking photographs of the birds.'

GETTING IN CLOSE

Paul realised that in order to compete with other people's owl images he would have to get in as close as he could. 'If a little owl sees you, it will sit there and watch you,' he says. 'Then, if you get within 20 metres, it will fly away. I needed to work out how to get close

Above: Canon EOS 450D, 500mm, 1/15sec at f/9, ISO 800

to the birds, but ensure they were still in a relaxed state. So I bought a small portable hide that enabled me to observe the birds without spooking them.'

Then comes the waiting game. Sometimes, Paul can wait three or four hours for an owl to make an appearance. 'After such a lengthy wait you only have 10-15 seconds to get your shots before the bird flies away,' he says. 'That's a major issue when you're cramped up in a tiny hide. I'd just started using a tripod and shutter release when I bought the hide, so I had even less room.'

Rather than buying a larger hide, Paul hit upon a new idea. 'I ended up buying a second-hand Land Rover,' he says. 'I was able to get some unbelievably close-up images as long as I stayed in the vehicle.'

Next, Paul bought a camouflaged scrim net that he draped over the car. However, he soon realised that the light coming through the windows on the passenger side was causing the birds to be scared off by his silhouette.

'That was easily fixed when I bought some stick-on blinds and attached them to the windows,' says Paul. 'Then I had the perfect portable hide.'

TRIAL AND ERROR

The first camera that Paul used was an inexpensive compact model, although he quickly realised that this was not ideal. 'The little owl is only 15-18cm [6-7in] tall, so it's a relatively small subject,' he says. 'With the compact, I was just getting a tiny dot on the

Right: Canon EOS 40D, 600mm, 1/1300sec at f/4, ISO 1000



ALL PICTURES © PAUL RIDOLE

horizon. I realised then that I needed to do a bit of research into digital SLR cameras.'

After meeting with two birdwatchers who were dedicated Canon users, Paul decided to upgrade to a Canon EOS 450D with a 100-300mm f/4.5-5.6 lens. However, he soon found that as the lens didn't have built-in image stabilisation, many of his shots were blurred.

'I was still shooting handheld at the time as I hadn't worked out how to best approach the subject,' says Paul. 'Another major issue that affected the timing was the fact that the camera was limited to how many shots it could take a second. That's when I decided to buy a second-hand Canon EOS 40D and a Sigma 150-500mm f/5-6.3 lens with

built-in image stabilisation. Now I can shoot up to six frames a second.'

Despite being happy with the results he now achieves, Paul would still like to upgrade his lens. 'When I had to send my 100-300mm lens in for repair, a friend lent me his Canon EF 600mm f/4 prime lens. It was beautiful, although you had to be a body-builder to carry it around. I've talked to a few people and I understand that a 500mm lens is just as good, but a lot lighter. That will be my next purchase.'

ALL IN THE EYES

After observing the owls for some time from his hide, Paul realised that the birds' behaviour was somewhat



Below left: Canon EOS 40D, 600mm, 1/320sec at f/8, ISO 800

Below right: Canon EOS 40D, 600mm, 1/200sec at f/4, ISO 800



GETTING THE SHOT

TO GET this shot, Paul had to be in position for the first light of the morning. 'The owl had a nest hole in the tree and it would fly in from the same angle every time,' explains Paul. 'It would sit on the perch for 2-3 seconds, have a look around for predators and then dash into the hole. On this occasion I'd done my homework on what the bird did and didn't do. I understood its behaviour and could comfortably predict how each appearance would play out. It was vital to develop that understanding because the light was only on the tree for an hour. In all, the bird made four visits with a different meal every time. It's a typical example of the shots that I take. You have the eyes in focus, the use of the tree as a framing device and compositional element, and the shallow depth of field.'



'Because of the low light levels you have to shoot using a high ISO, which can make your images quite noisy'

Yet even when you have the perfect background and environment, a shot can often be lost when the wrong area is in focus. This was a problem that Paul often faced until he received some advice from wildlife photographer and AP columnist Andy Rouse.

'Andy spent a couple days with me a while back because he had always had trouble getting good enough images of little owls,' says Paul. 'He'd heard about my work and wanted to meet me and spend some time taking photographs in some of the areas that I'd found.'

'I picked up a few tips from him, but the most important was that when you view an image of a person or an animal the first instinct is to look at the eyes. You have to get the eye as sharp as possible. If you're lucky enough to work with a bird that's totally relaxed and you've got a bit more time, then you can begin experimenting with varying depths of field.'

WHEN TO SHOOT

Paul says the two optimum times to photograph little owls are at dawn and dusk. 'I tend to shoot over a period of two or three hours either end of the day,' he says. 'It provides the most dramatic and interesting light, and for a large part of the year it's when you're most likely to see the owls. However, because of the low light levels you have to shoot using a high ISO, which can make your images quite noisy.'

Paul tends to shoot with the light behind him – a technique that may look interesting in the shot but can prove tricky when dealing with the pale tones of the owls. 'It can be frustrating because you often find that you're blowing out the whites,' he says. 'The adult little owls have a very prominent white brow that can easily bleach out in the light.'

Below: Canon EOS 450D, 150mm, 1/800sec at f/9, ISO 400

predictable. 'Once I had a good understanding of exactly which perches they tended to favour, I was able to previsualise my images,' he says. 'I could then work on improving the background and composition of my pictures because it can be difficult to shoot little owls as they are often surrounded by brambles and twigs. I always try to achieve a nice evenly diffused background that makes the image a little more punchy and three-dimensional. It's far more appealing to have that than a busy, distracting backdrop. It also means that I'm able to work with fast shutter speeds. In that way, I can fire off as many shots as I need without the risk of motion blur.'

Paul often uses trees and the surrounding environment as a framing device in his images. 'Sometimes you get an owl in an environment where the texture of the tree bark or the colour of the foliage complements the bird perfectly,' he says. 'There can be a tendency in wildlife photography to neglect the surrounding elements in favour of the subject. While the owl is, of course, the primary component of the composition, it's important not to ignore everything else.'



HABITAT

Contrary to popular belief, you won't find little owls in woodland areas. In fact, they prefer open countryside. 'Hedgerows and isolated mature trees have to be present for the little owls,' says Paul. 'The trees offer cavities for the owls to nest in. You can also find them in old barns and buildings. An ideal place would be on a farm that has an equestrian centre or stables and a paddock. Their diet consists of things like small rodents, beetles and worms, and they tend to do most of their hunting on the ground.'

Despite finding more than 70 little owl locations around Leicestershire, Paul discovered that little owls were in decline in the rest of the country. 'I contacted a member of the Hawk and Owl Trust who I had seen on television one evening talking about how the little owl population was rapidly thinning in numbers,' says Paul. 'She was studying for a PhD at Reading University concerning the decline of the little owl. I invited her to visit some of the sites that I had found around the area. She came to the conclusion that due to the topography of the area, little owls were thriving. Leicestershire is ideally suited to their needs.'

Also, a lot of the time you'll be shooting with sky in the background, which causes the subject to be underexposed.'

The solution to Paul's problems lay in using fill flash. 'If the bird is not too far away, then using fill flash can help to fix the problem,' he says. 'You should experiment with your equipment to see how far your flash can reach. That said, you may find that in darker conditions it causes the image to appear quite flat. But in the light of the sun – particularly during the breeding season when the birds are out and about for most of the day – it's the perfect way to create a more balanced exposure.'

SEEKING PERMISSION

Many of Paul's shots take place on private land, but he has found that, if approached in the correct manner, landowners are more than receptive. 'I go to see the landowner before a shoot and give them a business card that introduces me and my site,' says Paul. 'I have a little portfolio of images that I've taken and a list of contact names of previous landowners and farmers I've dealt with in the past. Then, at the end of the year, I revisit all of them and give them a calendar that I've put together.'

However, there have been occasions when Paul has been mistaken for a poacher. 'If a gamekeeper sees me on the land and hasn't been informed of my presence, they can sometimes get the wrong idea,' he says. 'There have been many occasions when I've had to explain myself all over again.'

THE ELUSIVE IMAGE

Despite taking thousands of photographs, there is still one type of image that has so far eluded Paul. 'I haven't managed to capture a good image of a little owl in flight,' he says. 'To see a bird in flight and attempt to capture it on camera is a task that I've found virtually impossible. It's incredibly difficult for the lens focus to lock on. The

Right: Canon EOS 40D, 500mm, 1/320sec at f/7.1, ISO 800

Below right: Canon EOS 450D, 403mm, 1/640sec at f/8, ISO 800



only way I can think to overcome this is to have the bird on a perch and then anticipate the direction in which it's going to fly. The space would have to be largely empty so that focusing becomes less of an issue and it would have to travel on a parallel plane to where I am.'

Paul has captured a handful of shots of little owls in flight, but he doesn't consider any of them a success. 'There are so many

variables to consider,' he says. 'With the rejects it's either that the image is not sharp or there's a horrible background.'

However, Paul remains determined and will continue to persevere. 'I'll get it one day,' he says. 'Photography is about those kinds of challenges. If one day I found I had the ultimate shot, then there would be nowhere left to go. Hopefully, I can keep perfection at bay for a good few years yet.' **AP**



You can see more of Paul's work at <http://owlsaboutthatthen.blogspot.com/>. For more details about Leicestershire and Rutland Ornithological Society visit www.lros.org.uk. For details about the Hawk and Owl Trust visit www.hawkandowl.org.

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Original



Saturation up



Saturation down

Walkway Jeremiah Shaffer

Nikon D40X, 18-55mm,
1/20sec at f/22, ISO 100

I WAS instantly drawn to this intriguing photo by its seemingly disappearing walkway and the nicely softened background created by a wide aperture and a close focus point. The eye automatically wants to head off into the distance to explore those hills, but the sharp foreground pulls us back, restrains the mind and makes us pay attention to what is directly in front of us. It is really very powerful, and I like the effect very much.

What works less well, and undermines the power of the focusing trick, is the oversaturated sky. While the focus is believable, the heavy cyans and cool blues of the sky are not. To see how powerful those cyans are, I turned the cyan saturation right up and then right down. Turned down, the sky switches to almost black & white, indicating that there are few other colours present. And cyan isn't really a natural sky colour.

Opening the Hue/Saturation window (Image>Adjustments>Hue/Saturation), I selected the cyan channel and shifted the hue to introduce a warmer tone. I then reduced the cyan saturation level and increased the brightness of the colour. The intention was to shift away from the cool shade, and reduce the overall impact of that colour. I did the same with the blue channel.

With a slight pull-down on the midtones in Levels, and a reduction in the master saturation, I think we have a very nice image. It screams less, is less obvious and is much more realistic for it.

Now, Jeremiah, you can get on with cleaning the dust spots off your sensor! But you still win picture of the week.



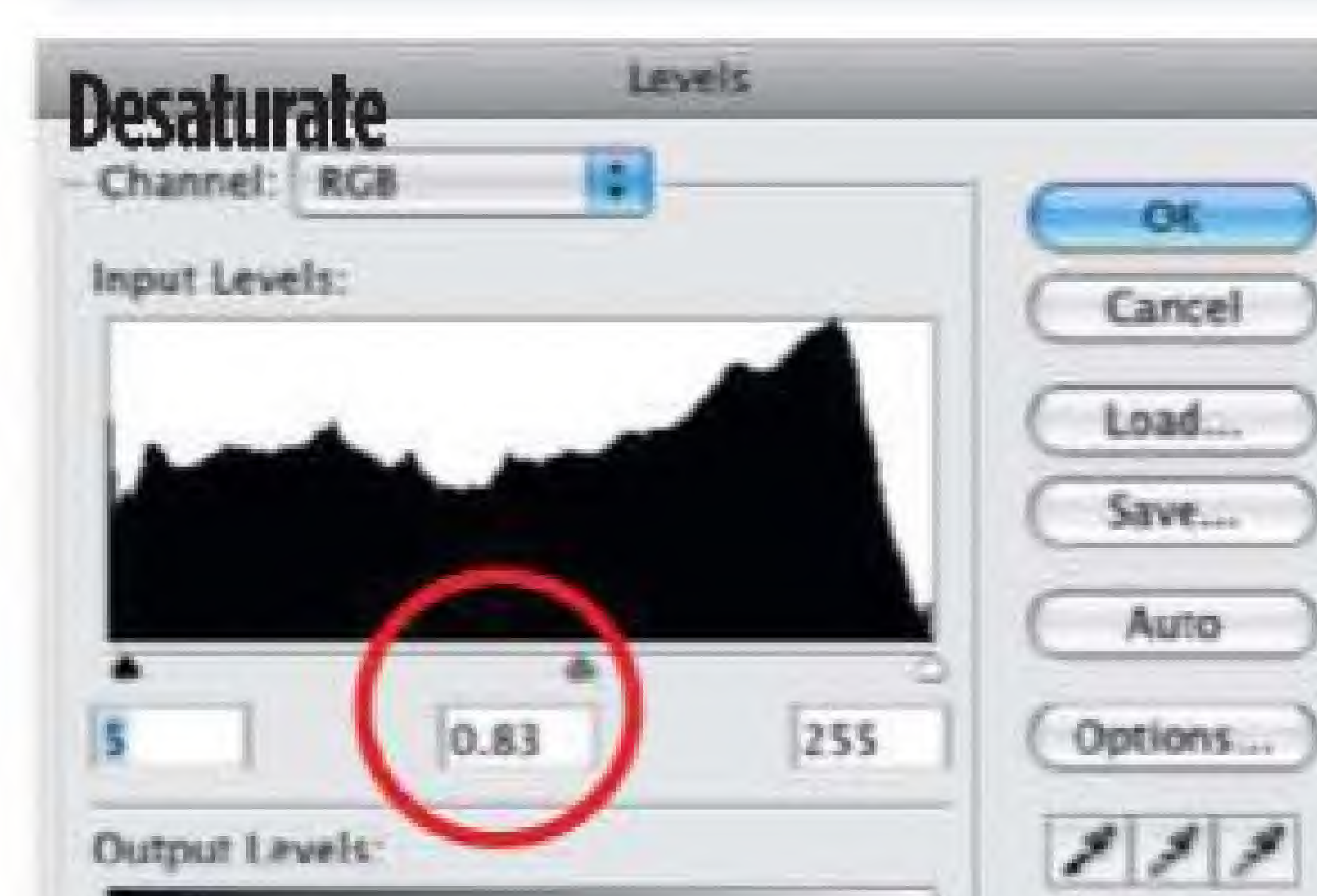
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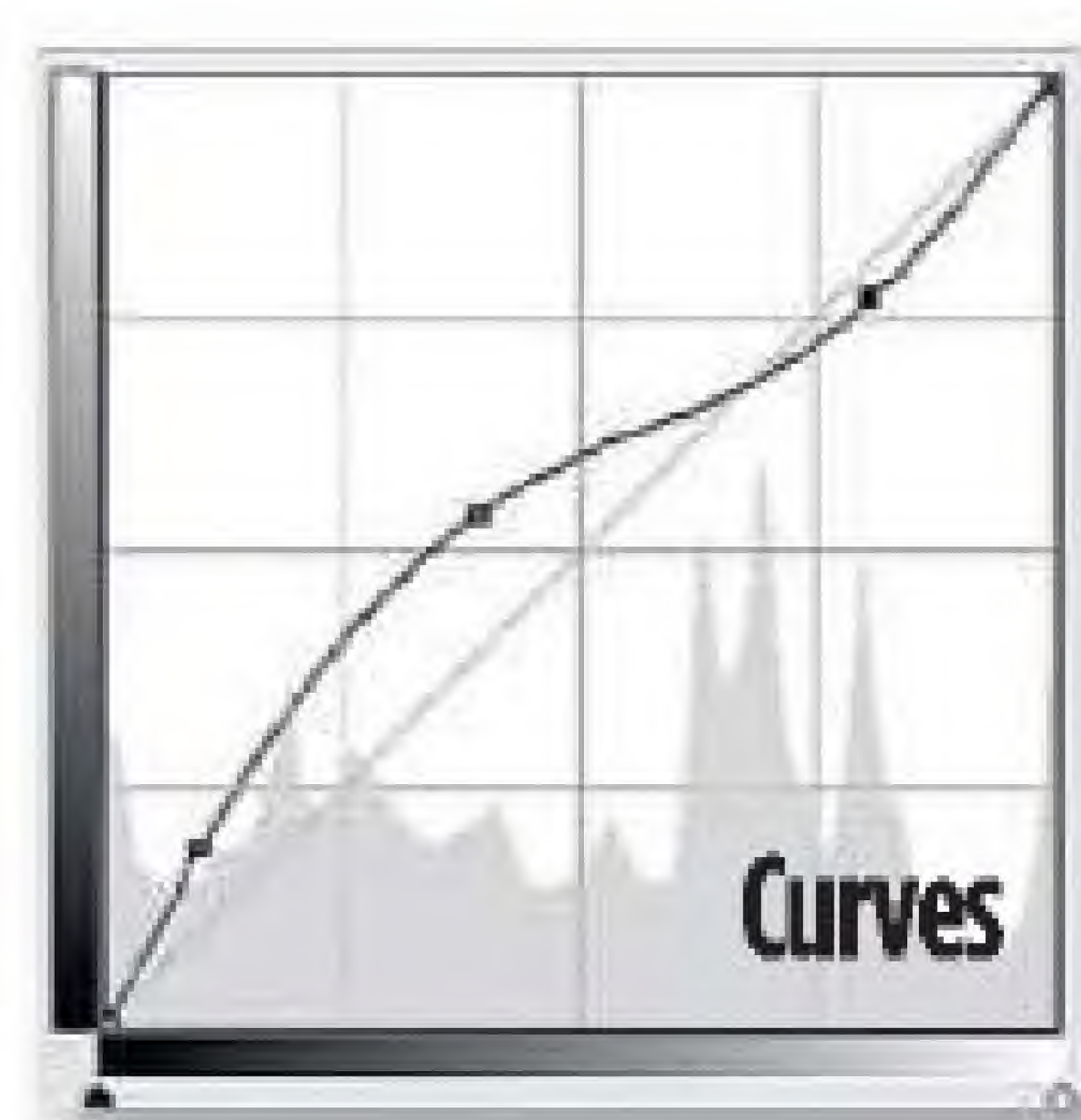
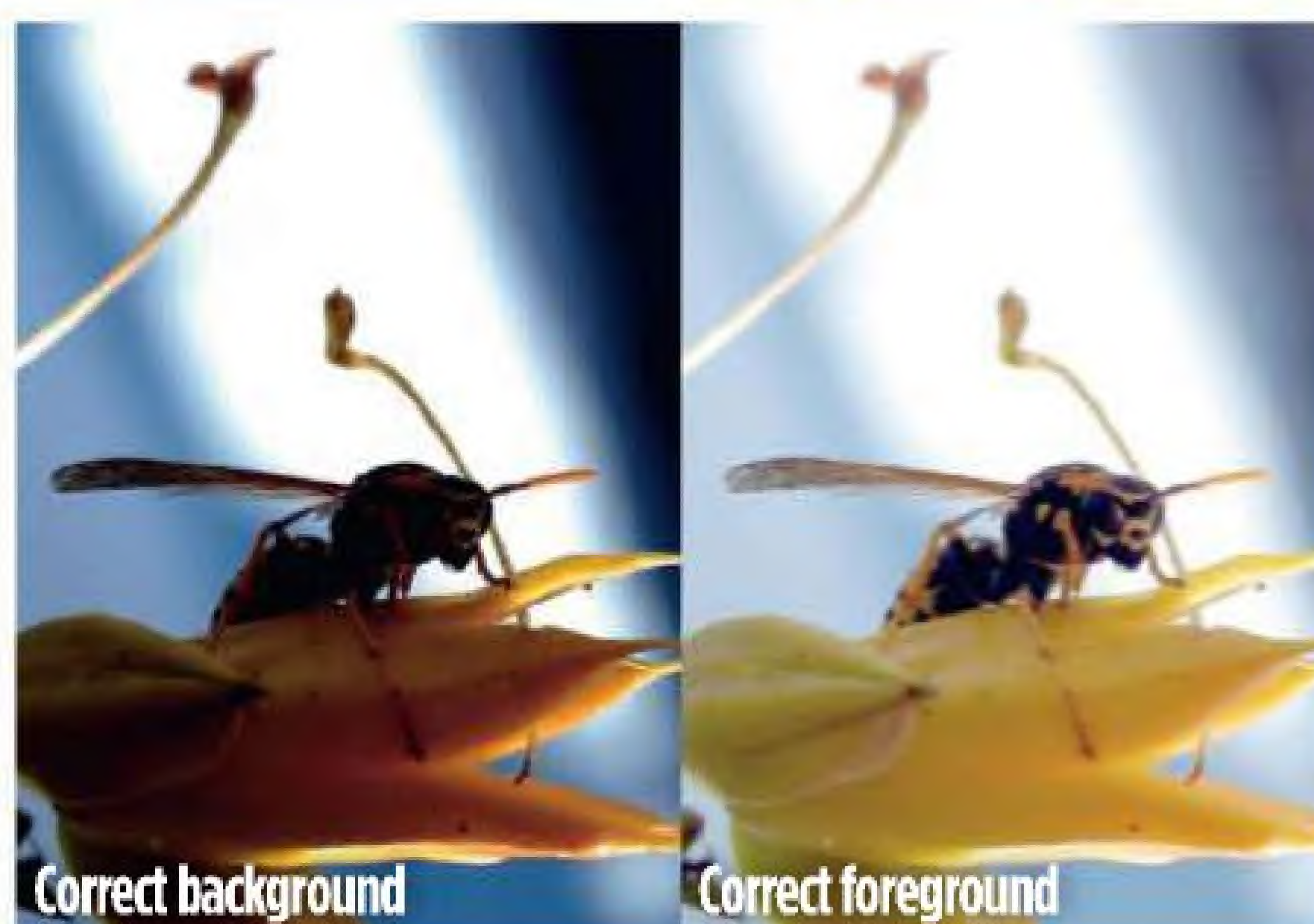
Insect Caroline Simcock

Nikon D100, 600mm macro,
1/320sec at f/9, ISO 200

EXPOSURE is a problem for us all, even with modern metering systems, and finding the right balance of light and dark is crucial to the way our pictures communicate. The greatest issues arise, as Caroline has discovered here, when the difference in brightness between a subject and its attractive background are such that they cannot both be recorded well with the same combination of aperture and shutter speed.

Caroline's original is a compromise, but such a compromise that the dark areas are too dark and the light areas are lacking in colour. I've made two major adjustments in Levels to show the 'correct' brightness levels for the insect, and then a darker version to show how the background should look.

When we make the picture light enough to see the subject the background fades into insignificance, and when the picture is



darkened to suit the background the insect turns black. The only real solution has to be applied during shooting – and it's called flash. A burst of electronic sunshine would have brightened the insect and perhaps the general exposure could have been darkened to allow the background to saturate a little more. Macro photographers often use flash – to control dramatic differences in brightness in the image, to provide light from below or head-on in overhead sun conditions, and to allow apertures to be closed down to create greater depth of field.

The only option at this post-capture stage is to apply some trickery using Curves. I've created a naughty curve that we really shouldn't use – one that lightens the shadows and darkens the highlights. This is a 'crossed curve', as the reduction of contrast goes against that applied by the camera. While the tones do get a lift, they also begin to fall apart, making harsh, unnatural transitions that should be smooth.

It is a nice shot, and I'd love Caroline to continue with her macro ambitions, but I think the mastery of a flashgun is essential.



Bushes Rabin Chakrabarti

Nikon D90, 18-105mm,
1/160sec at f/9, ISO 200

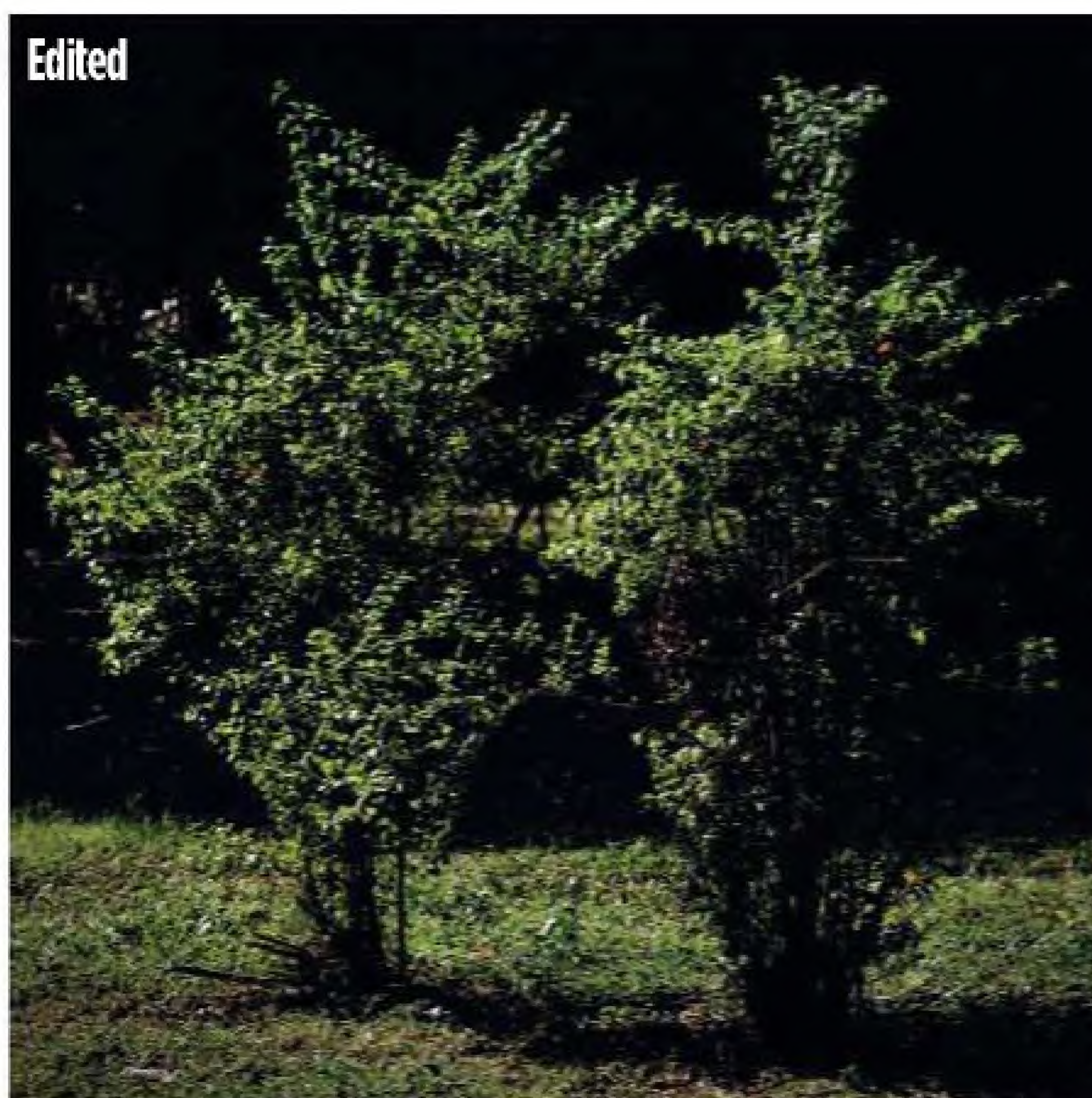
I HAVE plenty of pictures the meaning of which I had forgotten by the time I got home, and I think we are now looking at an example of the same. I guess that it was the

light striking the side of these bushes, against the shaded background of the trees, that caught Rabin's eye, but while the light may have been spectacular at the time, it has not translated so well into a photograph. The problem is that the viewer will not know what it is that Rabin wants them to look at.

I've tried to emphasise the contrast between the light and the shade by adding some more. Making the background closer to black makes the idea a little clearer, and desaturating those bright greens allows the eye to rest more easily on the shapes and shades. The increased contrast has also hidden some of the litter in the background.

I've cropped the frame to a square and darkened the edges to send the eye to the centre of the picture – but I'm not sure I have really made it a better shot.

Rabin needs to think about what the picture will look like at the final stage, and whether the presentation communicates the intended message.



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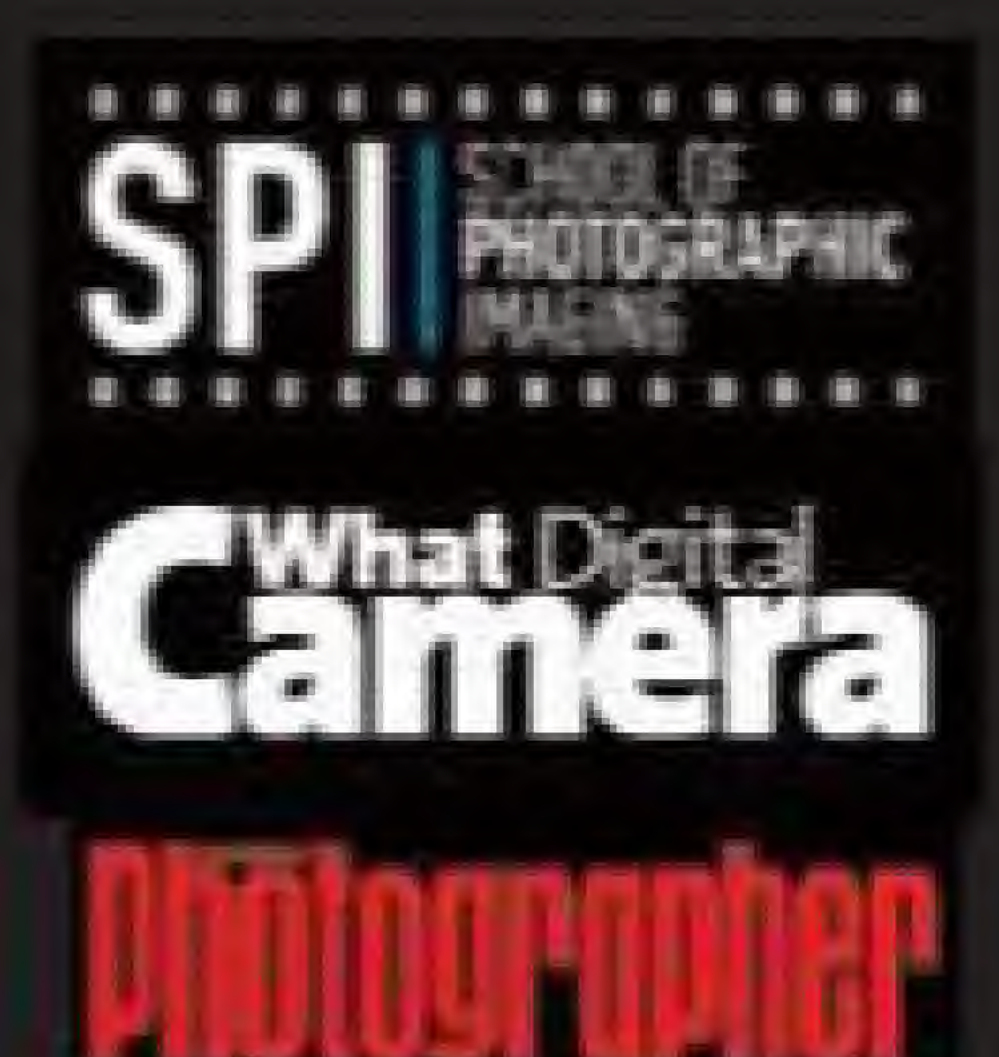
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Kata Pro-Light Bug-KIT PL £49.95

www.kata-bags.com

SEVERAL of the larger camera-bag manufacturers offer ways to expand your bag by attaching purpose-designed holders for items like lenses and drinks bottles. Kata uses its Ergonomic Photo System (EPH) for this, and the Pro-Light Bug-KIT PL is the company's first accessory kit designed to be used with any its 'Bug' line of backpacks. This four-piece kit includes a 17in microfoam laptop sleeve, two side pouches for extra storage and a waist belt to direct some of the weight of the bag away from the shoulders and onto the hips. As one would expect of Kata, each item is well built and durable.

Laptop sleeves are useful for protection, but I find the laptop compartment of the bag does a good-enough job already so this is only really useful when the laptop is kept outside the bag. The large side pouches are ideal for items like drinks bottles, but I would like to see a smaller padded pouch for a lens in this kit. The waist belt spreads the weight well, which is useful when the bag is fully loaded. Despite all the items included, I find this kit to be a tad on the expensive side. **Tim Coleman**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Amateur Photographer
Useful to expand bag storage and for comfort, but a bit too expensive



DSLR.Bot infrared camera controller

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www.dslrbot.com



THE APPLE iPhone has many uses for the photographer thanks to the vast array of apps available for download, and the DSLR.Bot app is one of the most useful to date. This application transforms your phone into a sophisticated infrared (IR) remote for a range of compatible Canon DSLRs (version 3 will also support Nikon, Pentax and Sony NEX models).

The app essentially allows you to fire the shutter, but through some clever programming is capable of a range of shooting functions, from time lapse to movie recording. The functions are divided into five main screens: shoot, long exposure, time lapse, HDR bracketing and movie mode. The basic shoot screen also offers a 2sec delay and GPS tracking information, which can be downloaded and matched to the files. The long exposure option allows an exposure of up to 24 hours in bulb mode, while the movie mode allows a start/stop control once the camera is in live view.

A crucial part of this interaction between phone and camera is an infrared transmitter that plugs into the headphone jack. This can be bought via the website (AUS\$12/around £8 plus shipping), although there are instructions on how to make your own should you wish. For the transmitter to work it needs a direct line of sight, and to be within around three metres of the camera. If you're having problems, check that your iPhone's volume limit and EQ are turned off, and the volume is on full. This is a simple but effective app that is a handy addition for any Canon DSLR owner – providing your camera allows IR remote control. **Mat Gallagher**

Amateur Photographer
A simple and affordable way to turn your iPhone into an IR remote



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Samsung NX11

The update of the SLR-style, APS-C compact system camera with i-Function lenses gets a full AP test.
AP 7 May

Canon EF 70-300mm f/4.5-5.6L IS USM

Canon's affordable L-series zoom lens is taken into the field for some real-world testing.
AP 7 May

Casio ZR100

We test Casio's creative compact with 12.5x optical zoom, manual control and a back-illuminated CMOS sensor.
AP 7 May

Canon EOS 1100D vs Nikon D3100

We pit the latest entry-level DSLRs in a head-to-head test to find out which is best for your requirements.
AP 14 May

Nikon D5100

Nikon's affordable 16-million-pixel, mid-range DSLR with 3in vari-angle LCD, curvaceous design and special effects modes on test.
AP 28 May

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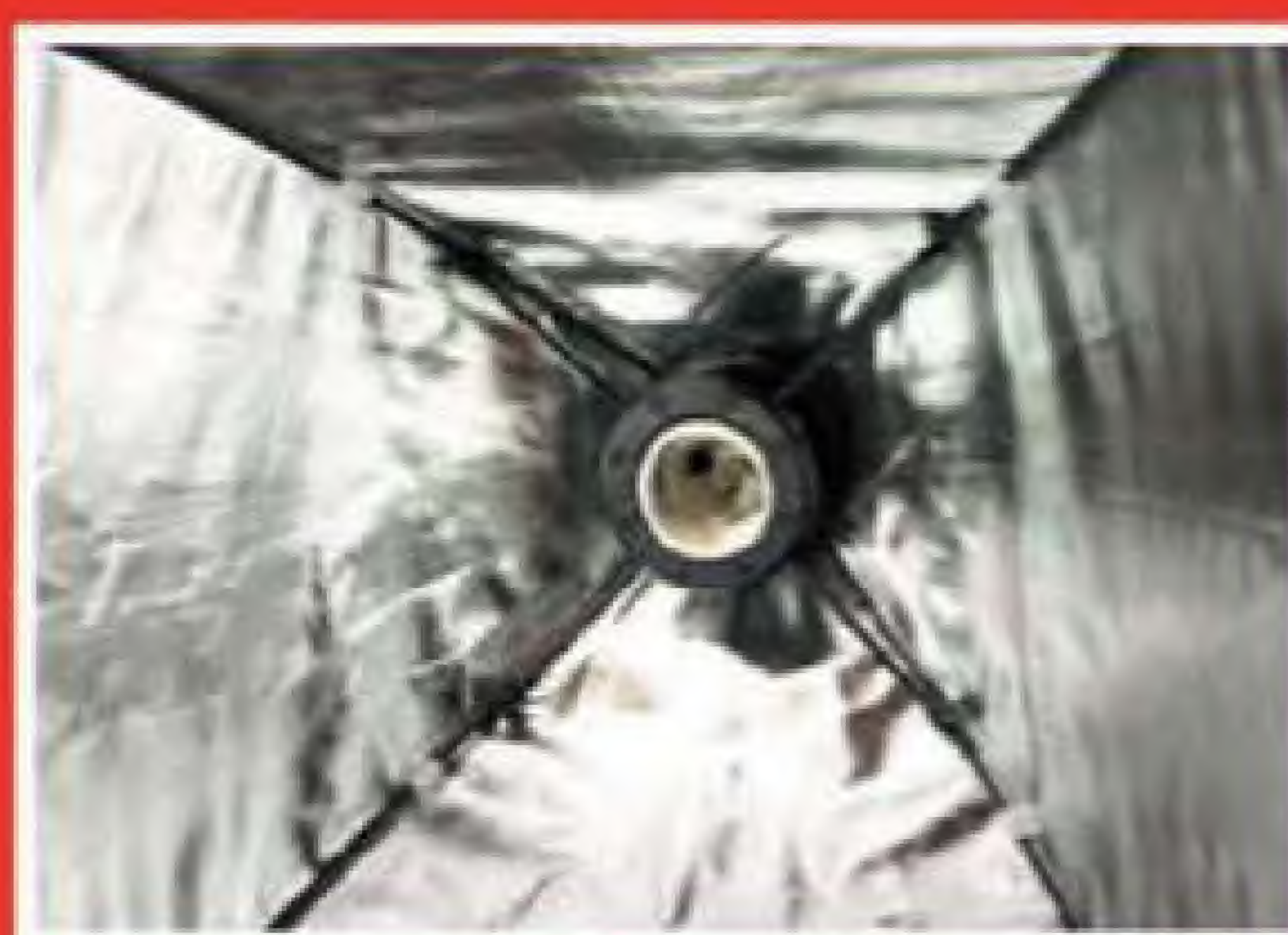
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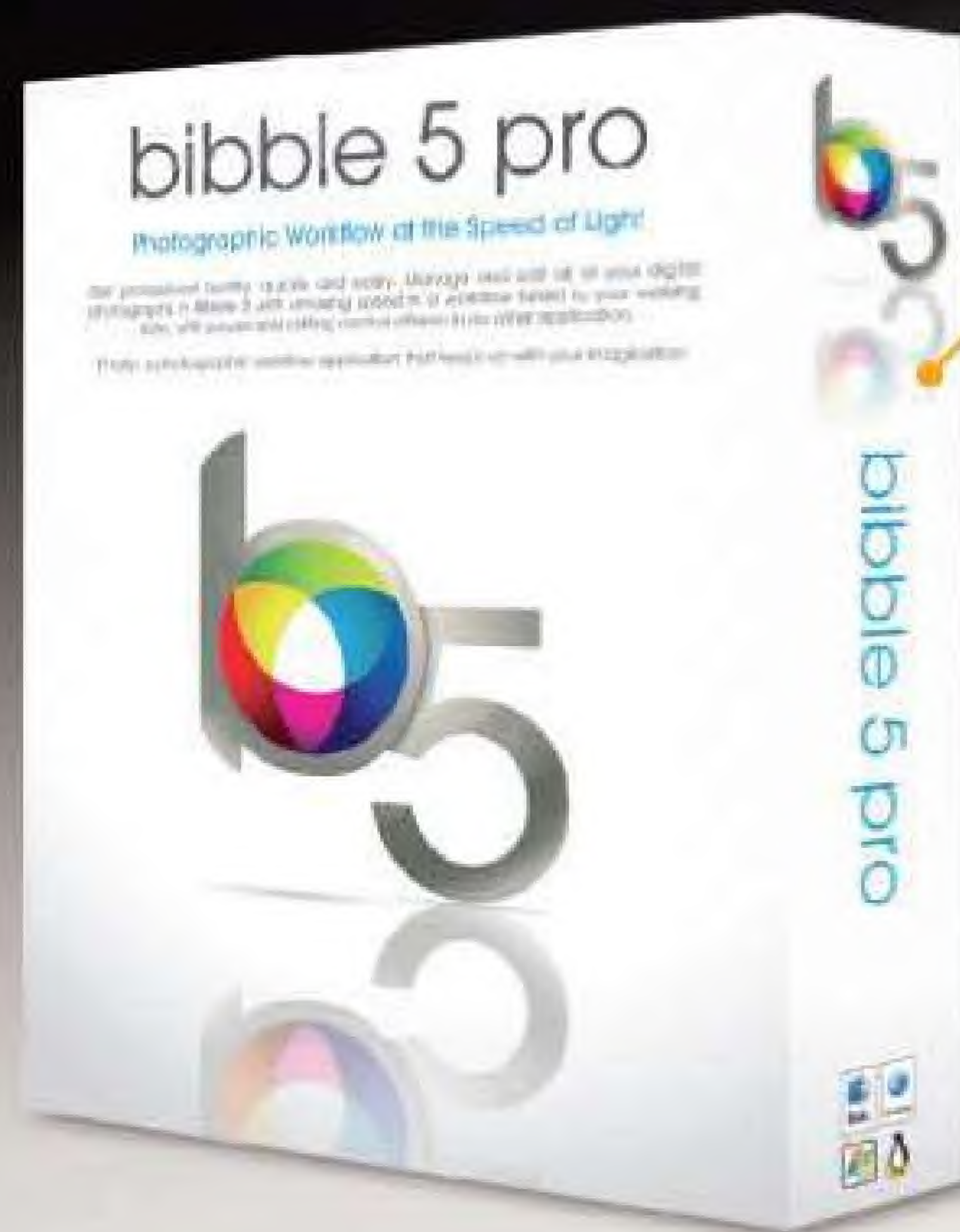
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Bibble 5 Pro

With advanced editing features and more than 30 available plug-ins, **Bibble Pro** could suit the needs of every photographer. **Richard Sibley** reviews version 5

WHILE Adobe Camera Raw and Adobe Photoshop Lightroom are the preferred raw-file converters for most enthusiast photographers, there are many alternatives that offer a similar level of advanced control. One such package is Bibble Pro, created by American software developer Bibble Labs.

The raw-conversion software was originally developed in 2001 and designed solely for the conversion of files created with the Nikon D1. Versions were created for both PC and Mac, and with each update to the software new cameras and features have been added.

Version 5 of Bibble Pro was released in December 2009, and it features enhanced performance on multi-core and multiple processors, selective editing and flexible file management. However, it is the ability to use third-party plug-ins created specifically for Bibble that is one of the most interesting features. This allows software companies to develop plug-ins for Bibble that work from within the software at raw level. At the time of writing there are 33 different plug-ins available, covering everything from advanced sharpening to graduated filter and black & white film effects.

Like other raw-conversion software, Bibble is regularly updated to make the software compatible with the latest cameras. I tested version 5.2.2, which was released at the end of March.

IMAGE IMPORT

All the image-organisation features are found on the left side of the default workspace. There are three tabs – Library, File System and Output – which offer



Above: The basic layout of Bibble is typical of most raw-conversion software. However, there are a number of different workspace options to help you customise the layout to fit your requirements

different options. Output allows images to be exported as a number of different file types, and a basic web gallery can even be created. The options to print single images, multiple images and contact sheets are also found under the Output tab.

When you import images into the software, Bibble Pro organises them into catalogs, and up to 20 catalogs can be opened at any one time. This makes it possible to create a catalog for a variety of projects or types of photographs. For example, you could create a landscape catalog and a portrait catalog, and have them both open simultaneously, which is not how many other software packages deal with image organisation. For instance, Adobe Photoshop Lightroom allows you to open only one image catalog at a time, so most people store all their images within this and then filter the pictures they want to see.

In practice the method of using multiple catalogs helps streamline all your images, but no more so than organising them thoroughly in software such as Adobe Photoshop Lightroom or Elements.

The File System browser is much more useful. This allows you to browse any images on your computer, memory card or external hard drives and edit them in Bibble without having to import them first. This makes it extremely easy to click on an image, make any adjustments and then export it to a different file type without having to import it. Of course, you can right click and select to import the

image into a catalog at any point. You can even create a virtual copy to edit instead of the original. The virtual copy exists only within Bibble and it simply creates a small XMP file that lists the instructions of how the image has been edited from the original version.

Bibble also supports tethered shooting, which allows a computer to be connected directly to a camera via a USB cable. Images can then be directly imported by setting a folder that Bibble 'watches' and will then import the images into the catalog in use.

Actually, the organisation of images in Bibble doesn't do anything that most other image-organisation software can't do. Stars and labels can be applied to images to help sort and arrange, metadata can be viewed and edited, and keywords can be added. What Bibble does do, though, is make it easy to choose how much you want to immerse yourself in the system. If you want to create multiple catalogs, you can, and then open more than one. However, if you need to edit a single image quickly, that's also possible, without having to import into a catalog. In short, the system is straightforward and flexible.

BASIC EDITING

Like Adobe Photoshop Lightroom, Bibble's image-editing features are found on the right of the screen, separated into Standard, Colour, Tone, Detail, Metadata and Plug-in tabs. Clicking on each of the tabs



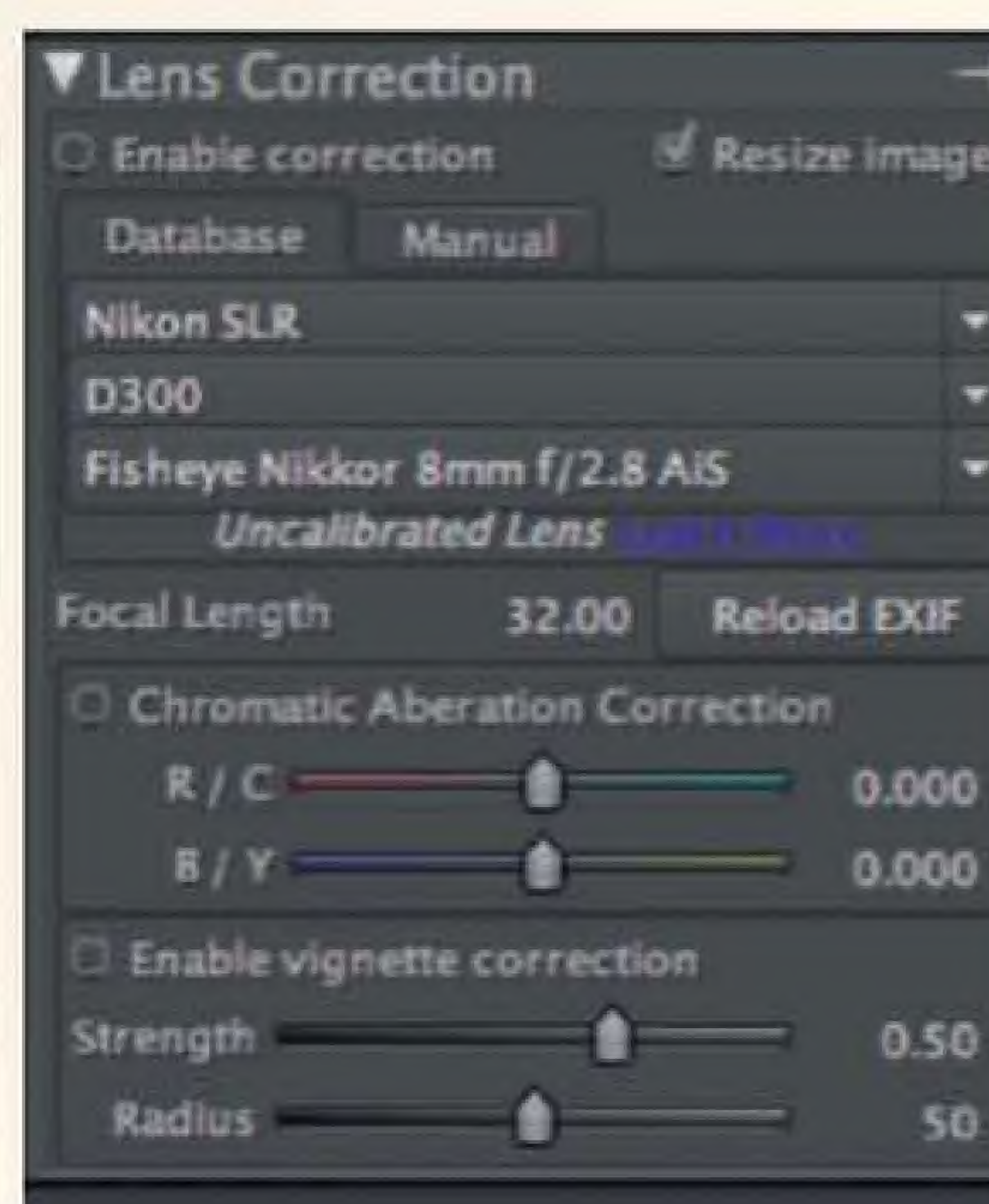
opens up the various editing options.

Each of the basic adjustments that you would expect to find are available, such as white balance, fill light and individual colour adjustments. A histogram is available and by default it is found under the Standard tab, although it can be 'pinned' in position so that it is always available regardless of which tab you are working in. A number of settings have a 'pin' icon in the top right corner, which allows them to be pinned into position. This means the workspace can be fully customised to suit a photographer's own requirements.

There are a few handy features, such as an Auto Level contrast adjustment, a Curves adjustment tool and the ability to change the tonal range affected by the fill light. A small warning sign on the bottom toolbar switches a highlight warning on and off, making it simple to check for lost details. All these are nice touches that, when combined, offer just that little bit more than many of Bibble's competitors.

Something that is often lacking in raw-conversion software is colour management. Bibble addresses this, allowing you to apply ICC colour profiles so, for example, you can see how your image will look with an Adobe RGB, sRGB or ProPhoto image or, more importantly, how it will look when printed.

Above and right: Like many other raw-conversion programs, Bibble can automatically correct lens distortions found in images



NOISE REDUCTION AND SHARPENING

Sharpening and noise-reduction settings are found under the Detail tab. Interestingly, the noise-reduction function is supplied by PictureCode's Noise Ninja, which is a well-known piece of image noise-reduction software. There are two settings for the strength of noise reduction and for smoothness. The latter is akin to the masking option found in Adobe Camera Raw, as it keeps sharp edges but softens the sharpening on textured surfaces.

Generally, the standard noise reduction works well, but noisier images may require a more complex system.

However, there is another more advanced option that is already available to owners of the full version of PictureCode's Noise Ninja software (price £22-£48, depending on the version, from www.picturecode.com). They can access its advanced noise-reduction features directly from within the Bibble software. This opens up a wealth of features for both luminance and chroma noise, as well as an Unsharp Mask tool.

Without the advanced version of Noise Ninja, the standard sharpening options are fairly basic with only Amount and Sensitivity sliders. There is, though, a Fringe Reduction option, which helps to remove any halos caused by the sharpening process. I found that the two sliders produced good results when just a slight adjustment was required. For more complicated or noisy images, I recommend that anyone who uses Bibble also buys Noise Ninja as it will be of huge benefit for reducing noise and improving sharpening.

ADVANCED EDITING

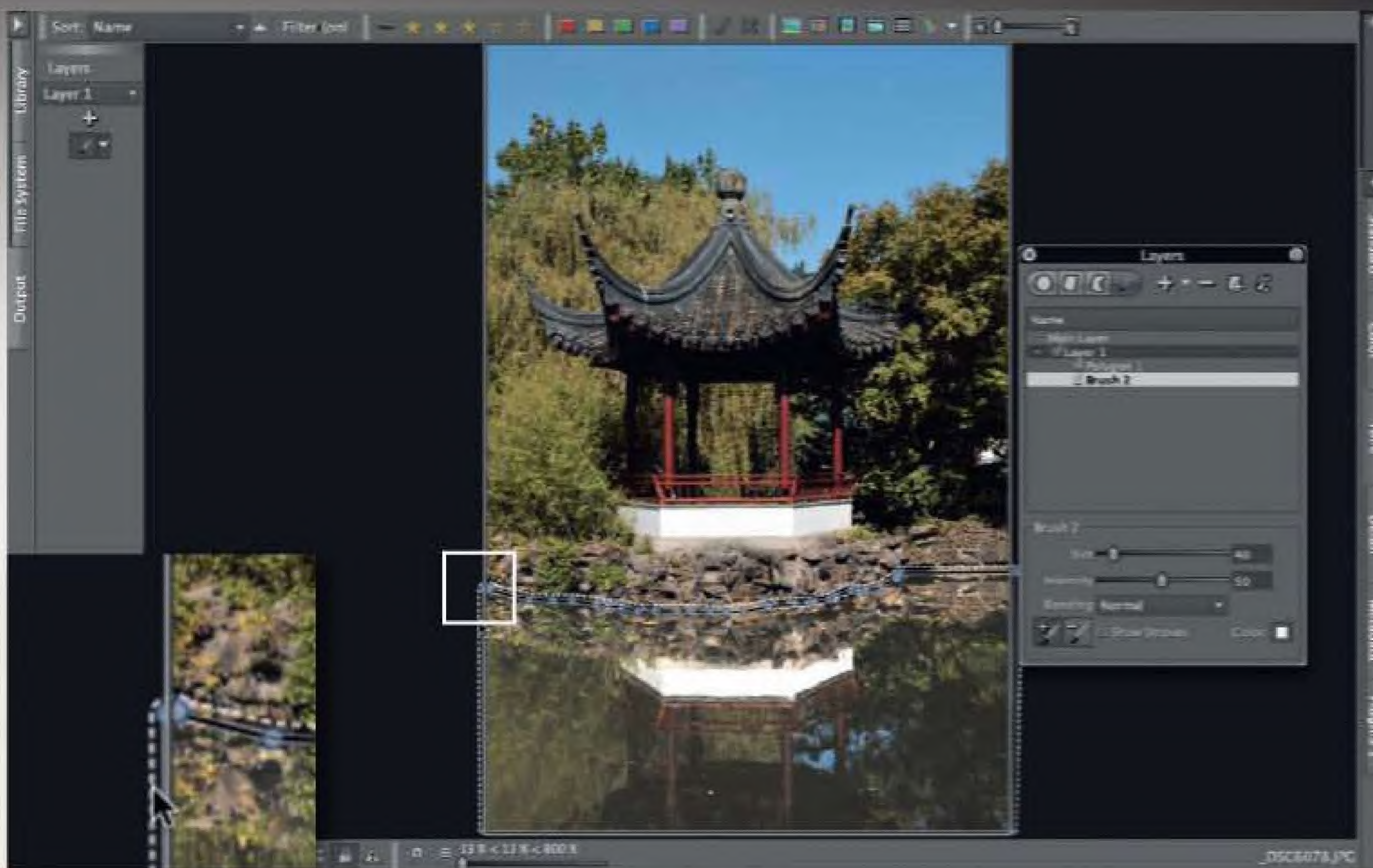
While Bibble's basic features match those of many of its rivals, it is the more advanced features that make it stand out. Like Adobe Photoshop Lightroom, Camera Raw and

Verdict

IT IS difficult to fault Bibble. I found it straightforward and well presented, and there is an excellent help forum for those who do have difficulties. It will take a lot to persuade those already familiar with their software to use something else, but if you are looking for an alternative to the more established raw converters take a look at Bibble 5 Pro.

Updated more regularly than other software and with third-party plug-ins adding various new features, Bibble 5 Pro is extremely flexible. The only downside is that the software could do with a more advanced default noise-reduction and sharpening feature. Because of this, it is worth spending an extra few pounds on Picture Code's Noise Ninja software. However, it is the Layers and selective editing that really make it stand out, and these will be useful for landscape photographers.

With the Pro version costing \$199.99 (around £120) it is competitively priced, while a Lite version is available for \$99.95 (around £60), although it lacks some of the more advanced features. For more details on the differences between the two, visit www.bibblelabs.com/products/bibble5/features/pro-lite.html. Both versions are available for PC, Mac or Linux and a trial version can be downloaded so users can try before they buy.



DxO Optics Pro, Bibble has an automatic lens-correction feature. This uses Exif data to find out the camera and lens with which the image was taken and, where possible, it corrects curvilinear lens distortion, chromatic aberrations and vignetting. There are a huge number of profiles available, including many for compact cameras and older DSLRs. If you don't like the applied profile and wish to tweak it, the lens corrections can also be manually adjusted. Bibble Labs aims to update the camera and lens profiles for Bibble regularly, adding new and older cameras and lenses. There have been three updates in 2011, which is far more frequent than most other software companies.

Also found in the Detail tab is the Mirror and Invert Tool. I have often wished that Adobe Photoshop Lightroom had this tool when I have wanted to invert a composition. Although it will rarely be used, it is useful to have it rather than having to export the image to another piece of editing software.

However, the most advanced editing feature of Bibble is the ability to apply local adjustments and layers to an image.

Above: By using Layers and creating regions that can be edited, different parts of an image can be selected and adjusted. This reduces the need to use external image-editing software

Creating a layer is simple and you can then produce circular, polygon or curved regions within that layer to select the area to be adjusted. For example, using the Polygon Region tool you can create a region that covers the sky so that the contrast or saturation can be adjusted. For awkward areas there is a Brush tool that allows the region to be edited more precisely.

Layers allow different adjustments to be applied to different parts of an image and, best of all, any of the adjustments or corrections can be applied via the Layers, including the third-party plug-ins. This saves a lot of time exporting images to other software packages to edit particular parts of a scene. It is no match for Photoshop, but it should be able to cover most of the adjustments the average photographer will ever need to make.

With more than 30 plug-ins available for download, new features can be added to Bibble, and unlike other raw conversion software the plug-ins fit neatly into the software rather than opening new windows and creating virtual copies. **AP**



Left: The basic noise-reduction and sharpening features of Bibble are limited. However, if you use Noise Ninja you can access its more advanced Unsharp Mask and noise-reduction features from directly within Bibble

MINIMUM SYSTEM REQUIREMENTS

MICROSOFT WINDOWS WINDOWS 7, VISTA, XP

(earlier versions of Windows should work, but are not supported)

- Pentium III processor with SSE 1GHz or higher. Intel Core 2 or greater recommended
- Athlon XP+ 1GHz or greater with support for SSE2. Phenom 2 or 4 core or greater recommended
- 1GB RAM required, 2GB or more recommended

MAC

- OSX 10.5 or greater
- All Intel Macs are supported
- PowerPC G5 processors work but are not supported
- 1GB RAM required, 2GB or more recommended

LINUX

- Fedora Core 6 or later, Ubuntu 6.06 or later
- Pentium IV processor with SSE2. Intel Core 2 or greater recommended

- Athlon 64, Athlon Neo, Sempron, Turion, Opteron or Phenom 1GHz or greater with support for SSE2. Phenom 2 or 4 core recommended
- 1GB RAM required, 2GB or more recommended
- Dependencies: GLib 2.4, and recent X11 packages (full list of dependencies in RPM & DEB packages)
- 64-bit distributions require 32-bit compatibility libraries (ia32-libs)



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- **Swarovski** (binoculars & spotting scopes)
- **Tamron** (lenses)
- **Tamrac** (camera bags & backpacks)
- **ThinkTank** (camera bags & backpacks, etc.)
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The event is free to visit but normal Hawk Conservancy admission charges apply. The cost of 1 adult admission will be refunded on any purchase of £100 or more at the LCE stand on either day! (Admission charges from £10.45 per adult or £35.00 for a family ticket).

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Sensor comparison

Most photographers believe that the sensor is the most important factor in image quality, so what happens when we compare three DSLRs that all use the same 16.2-million-pixel unit? Read on to find out

Mat Gallagher
Deputy editor



EVERY digital camera relies on some sort of sensor to capture the light entering the camera body through the lens. Sensor design has undergone a rapid evolution as manufacturers have attempted to increase the number of photosites while decreasing the amount of noise. Yet the sensor does not work alone; digital cameras are like computers in that they rely on a processing unit to turn the electrical signals produced by the sensor into a digital image.

At the higher end of the consumer DSLR market there are three cameras that all feature a 16.2-million-pixel sensor: the Nikon D7000, the Pentax K-5 and the Sony Alpha 55. However, we believe that all three sensors are, in fact, the same Sony-made unit. This is no bad thing, as our tests of these cameras show that this sensor is an impressive unit. It also means that, in comparing these cameras, we can look closely at what the processors in each camera do to the data to create an image.

Sony also uses this 16.2-million-pixel sensor in its Alpha 580 DSLR, but for the sake of this test we will consider the Alpha 55 model. To focus on image quality and avoid any differences due to the quality of each model's kit lens, the cameras will all be fitted with Sigma's premium 17-50mm f/2.8 optic. The files will be examined in both their JPEG and raw outputs, with raw files processed through both Adobe Lightroom and each camera's own raw-conversion software. Although the image quality should be the most important factor, we also need to consider other factors, such as how the camera handles, how it meters and whether it includes any additional features. So, in this test, although we will concentrate on image quality, we will also compare the other features of each camera.

INTERNAL FEATURES

While the sensors may be the same, each manufacturer will choose to use the available pixels slightly differently, such as the number of black pixels used from the sensor's edge that help to determine pure black in processing. Therefore, the actual output varies slightly from model to model. Both the Nikon D7000 and Pentax K-5 output images that are 4928x3264 pixels

in size, while the Sony Alpha 55 delivers a slightly reduced 4912x3264-pixel file. The D7000 uses Nikon's Expeed 2 processor, the K-5 Pentax's Prime II engine and the Alpha 55 Sony's Bionz processor.

All three models can save images as either JPEG or raw, in its own native format (NEF, PEF, ARW). The K-5 also offers the option to save in the universal DNG format. The Alpha 55 is the only camera of the three to save the data in 12-bit rather than 14-bit, which is bound to put it at a disadvantage. The D7000 offers the choice of both 12-bit and 14-bit, should you want a slightly smaller file or not need the extra level of detail.

JPEG compression ranges from two levels of compression in the Alpha 55 to four in the K-5, with the D7000 offering three. The ISO range offered by each camera varies considerably, with the K-5 offering the largest ISO range of 80-51,200 and the Alpha 55 the smallest at ISO 100-12,800. The D7000 sits in between at ISO 100-25,600.

The Nikon D7000, Pentax K-5 and Sony Alpha 55 are believed to share the same Sony-built sensor unit



RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 17-50mm f/2.8 EX DC OS HSM lens on each camera. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

NIKON D7000	PENTAX K-5	SONY ALPHA 55
JPEG ISO 100 26	JPEG ISO 100 24	JPEG ISO 100 26
JPEG ISO 400 24	JPEG ISO 400 24	JPEG ISO 400 24
JPEG ISO 1600 24	JPEG ISO 1600 22	JPEG ISO 1600 22
JPEG ISO 3200 22	JPEG ISO 3200 22	JPEG ISO 3200 22
JPEG ISO 6400 22	JPEG ISO 6400 22	JPEG ISO 6400 20
RAW ISO 100 32	RAW ISO 100 30	RAW ISO 100 28
RAW ISO 400 30	RAW ISO 400 30	RAW ISO 400 26
RAW ISO 1600 26	RAW ISO 1600 24	RAW ISO 1600 24
RAW ISO 3200 24	RAW ISO 3200 24	RAW ISO 3200 24
RAW ISO 6400 24	RAW ISO 6400 24	RAW ISO 6400 22

Nikon D7000



In low light up to ISO 6400 the D7000 gives a very impressive performance, and even the Hi-2 setting is usable

Pentax K-5



The K-5 gives similar results to the D7000 up to ISO 6400, but its extra stop is noticeably noisier

Sony Alpha 55



The Alpha 55 shows a little more noise at ISO 6400 than the others, but its more limited high setting holds out well



RESOLUTION

To test the fine detail from each camera, I shot our standard resolution test chart with the Sigma 17-50mm lens set to 50mm at f/11. While each of the cameras has previously been tested using this chart, the use of the Sigma lens on this occasion will rule out any differences owing to each model's kit lens.

At ISO 200 the results vary slightly, with the D7000 showing the clearest detail at 100% and its raw file reaching nearly 32. The K-5 is not far behind at 30, while the Alpha 55, although still impressive, is nearly two points behind the others at 28. The Alpha 55's results can be attributed to Sony's transparent mirror technology, which increases noise. Comparing against the tests



LOW-LIGHT SENSITIVITY

The ability to shoot in the dark is an area manufacturers have concentrated on since the slowing of the pixel race

As Professor Newman explains on page 58 of this issue, the Nikon D7000's sensor is particularly impressive for noise levels at lower ISO values, but how does it perform with longer exposures or at high ISO sensitivities?

To test these conditions I took the cameras out for a night shoot around central London. With exposures of 5-10secs and the ISO set to 100, the images show no signs of increased noise and all offer smooth, crisp images. As the ISO levels are increased, however, noise starts to become visible. The Pentax K-5 and Nikon D7000 both seem to stay relatively noise-free until ISO 6400, and only at ISO 12,800 do they show a build up of luminance noise. The Sony Alpha 55 shows noise a little earlier, with luminance creeping in at ISO 6400. Although the K-5 offers an extra stop of ISO at the top end, the D7000 matches it for noise levels at ISO 25,600 and the ISO 51,200 setting is best avoided for critical work.

To examine the noise levels further, I shot a black frame (see above). I fired the camera with the lens cap on and inside a dark bag across the ISO range. Once the black images were uploaded, I used the Levels tool to boost the exposure and reveal any texture in the shot. As expected, the luminance and colour noise increased as the ISO was raised. However, while the ISO 100 and ISO 400 settings on the D7000 and K-5 are practically noise-free, there is texture in the Alpha 55 files from base ISO.

Based on the high-contrast images taken, all three models perform well in terms of dynamic range. DxO Mark agrees, quoting dynamic range figures of 14.1EV for the K-5, 13.9EV for the D7000 and 12.4EV for the Alpha 55. The Alpha 55's lower score is most probably due to the loss caused by the translucent mirror and 12-bit output – Sony's Alpha 580, which shares the Alpha 55's sensor but uses a standard mirror, scores 13.3EV.

taken using their kit lenses, the Alpha 55 and D7000 both show improved results this time around, demonstrating the benefits of a more expensive optic.

For a real-world test of quality, a still-life scene was shot with each camera. When shown at 100% it is difficult to single out which image is the most detailed, as all three sensors are equally capable of

resolving fine detail and the mixture of reflective surfaces and textures.

Prints were made at A3 size, as well as 50x50mm samples from the image at 300ppi, increased to 200%. This is equivalent to the image being printed at 33x22in. Using a loupe to examine the prints, it is not possible to assess any difference in detail at either A3



Nikon D7000

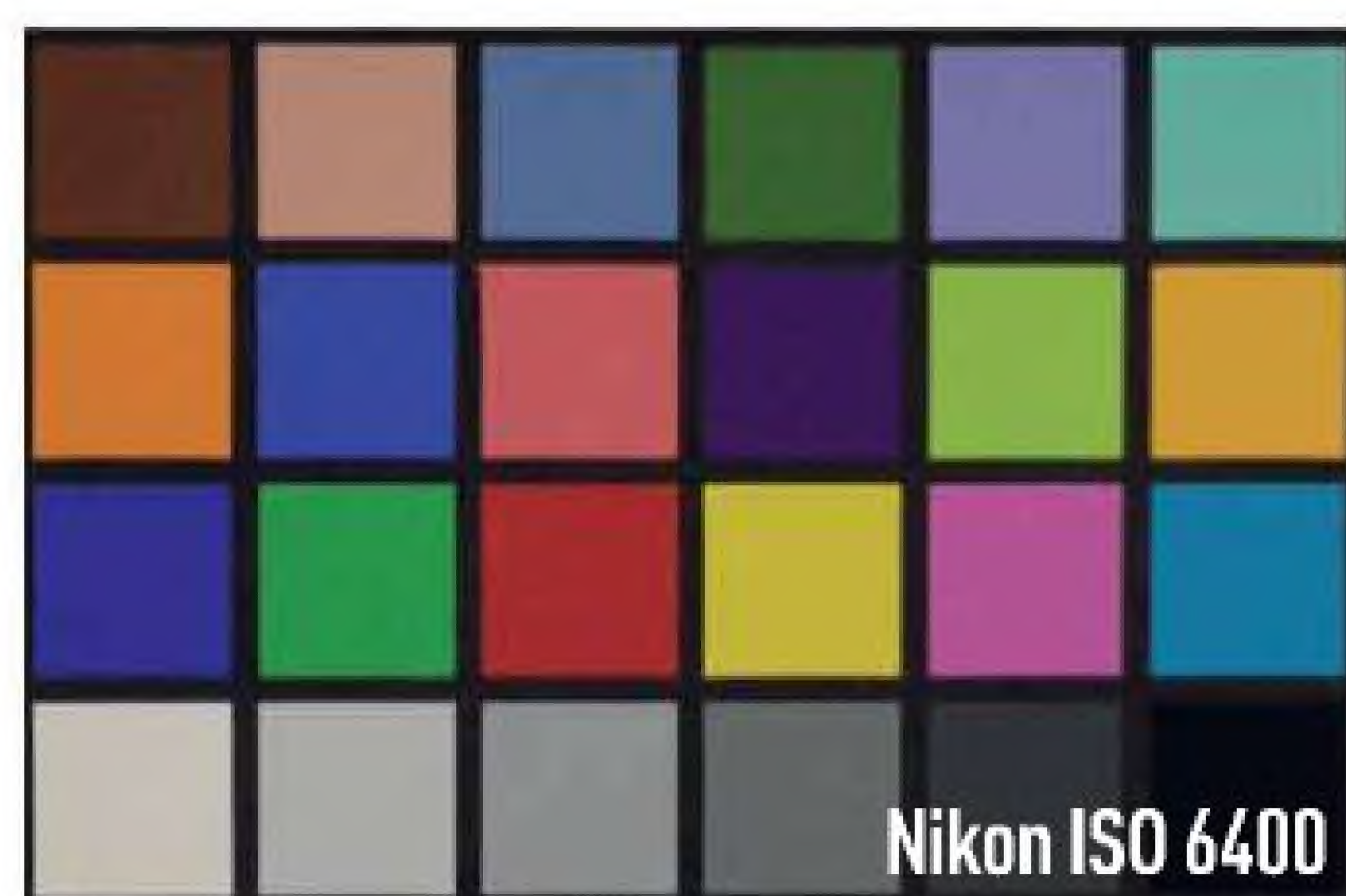
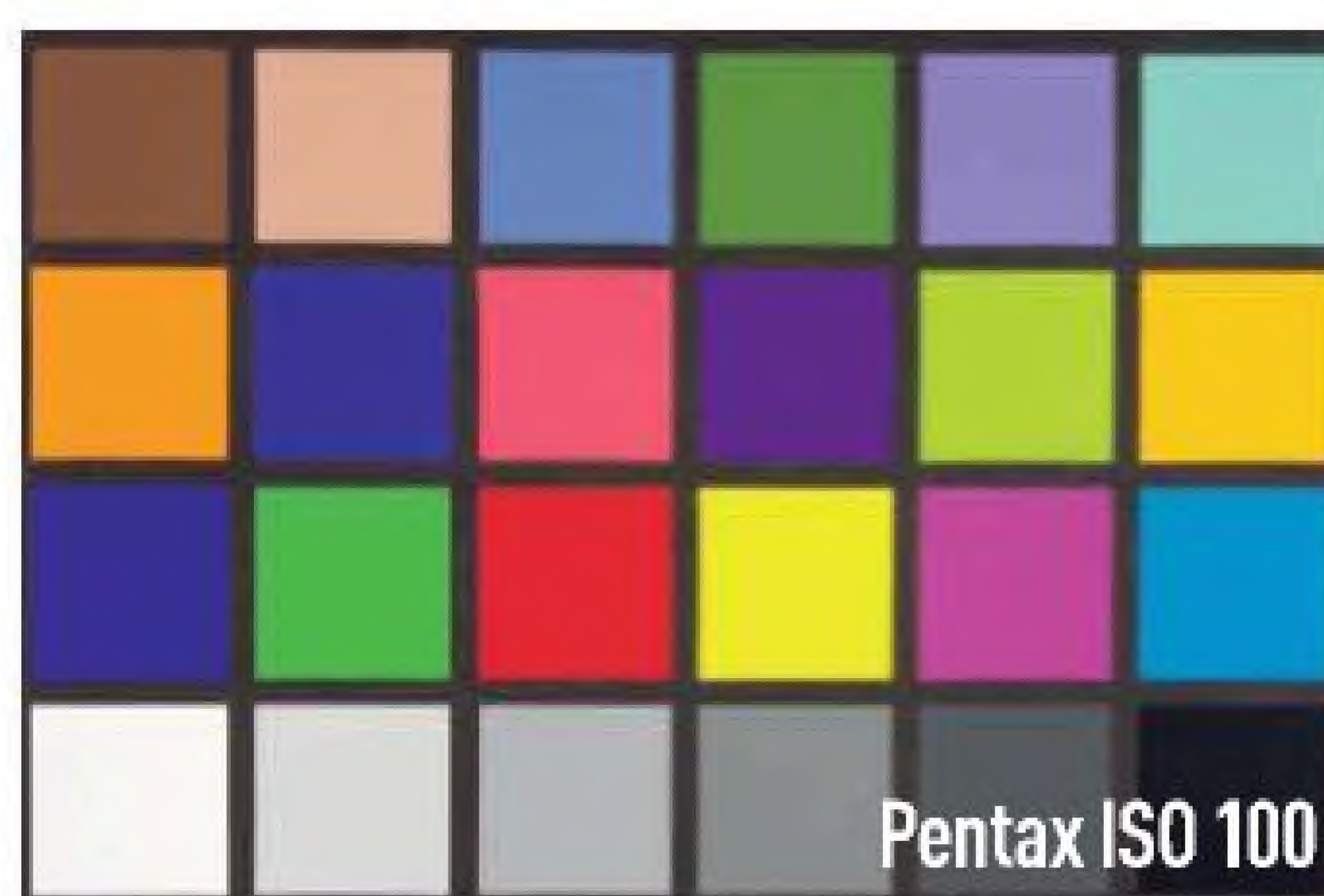
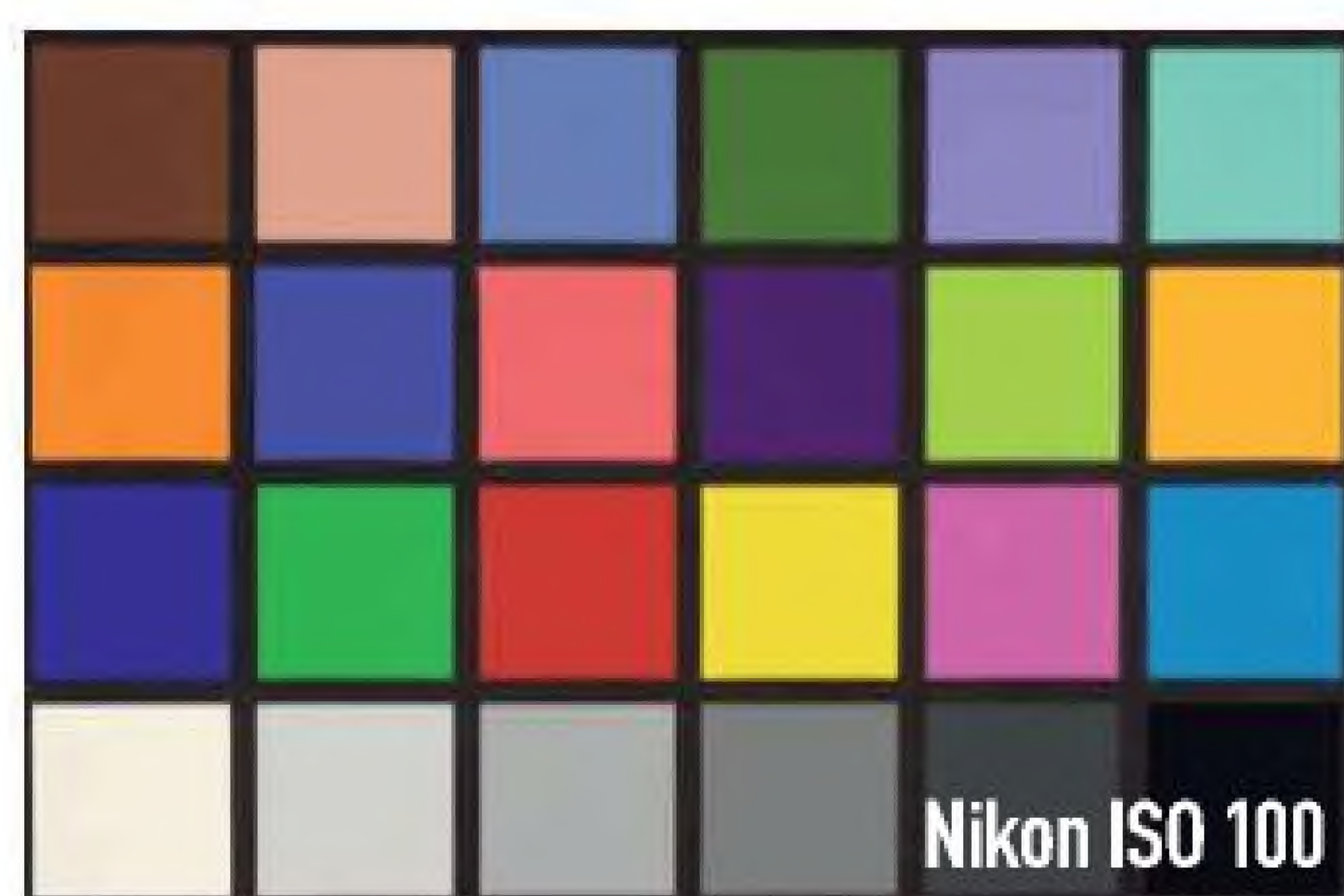


Pentax K-5



Sony Alpha 55

These three still-life shots show each camera's impressive ability to resolve detail, and even when viewed at 100% there is little to choose between them



or sampled 33x22in size. To examine how the quality of the raw file is effected by the processing, the resolution chart images were processed using both the manufacturers' own software and Adobe Lightroom 3. Nikon provides only its View NX software with the D7000, but to offer any control over the raw files I used Capture NX2, which is available separately. The results are very impressive and at higher ISO values they match those from Lightroom, although at lower ISO values Lightroom shows fractionally more detail.

Pentax comes packaged with its own Digital Camera Utility 4, powered by Silkypix. Processing the PEF-format raw files, the results from Lightroom give improved detail levels at lower ISO and better noise control at the high ISO values.

Sony's Alpha 55 comes with Image Data Converter SR v3. This provides results that are a close match with those achieved by Lightroom at low ISO and only differ in the noise levels at high ISO, with the values left at their defaults.

COLOUR REPRODUCTION

Using a GretagMacbeth ColorChecker chart (see above), we looked at how the colours were rendered in JPEG format. At the lower ISO values the Sony Alpha 55 has some of the punchiest colours, especially in the yellows and reds. The greens, however, are more striking on the Pentax K-5 and Nikon D7000. At ISO 6400 the K-5 seems to increase certain colours to maintain the look of the image. As such, the pinks, reds and yellows are much brighter than the equivalents from the D7000 and Alpha 55. The D7000 appears to have the subtlest colours at high ISO.

To test the camera's abilities to render skin tones, I took a series of portrait shots of a model outdoors under shade to avoid harsh shadows. All three sensors performed impressively, leaving very natural-looking skin and clothing colouring. The Alpha 55 gives a

slightly darker, warmer tone than either the D7000 or the K-5, which was beneficial to the shot but not as natural as the other two. The margins are very slight here, though, and any of these cameras can be tweaked to deliver more natural or punchier results.

OTHER FEATURES

While the cameras in this test are aimed at similar users, there are some noticeable differences when it comes to the features they offer. The Sony Alpha 55 is the oddity because it officially isn't a DSLR. It features Sony's translucent mirror technology, which replaces the standard reflex mirror of a DSLR and uses a high-resolution electronic viewfinder (EVF) to feed the image from the sensor. This brings advantages in the camera's continuous focusing abilities and fast continuous shooting of 10fps, but an EVF isn't to everyone's taste.

On the rear the Alpha 55 features a 3in, 921,000-dot widescreen LCD, mounted on a rotating axis on the bottom to allow viewing from a range of angles. The problem is that the screen cannot easily be seen from in front of the camera. That said, the screen does work well for a waist-level view, even when mounted on a tripod. It also packs in a GPS receiver and 3D sweep panorama mode, which can be viewed back in full 3D on a compatible screen. The body is the smallest and lightest of the cameras on test here. Made from lightweight polycarbonate, it feels well made with a solid grip, and the buttons and navigation are clear and responsive.

There are no gimmicks in the Pentax K-5 feature set, but everything you need is there, from the viewfinder with a 100% field of view to the sensor-based stabilisation, which will stabilise a mountain of Pentax lenses including old K-mount and KA-mount models. It, too, is a fast shooter, offering a 7fps burst rate. The rear screen isn't on a vari-angle mount, but it is 3in in size with a 921,000-dot resolution. The buttons feel slightly plasticky, but the body is solid and

'There are no gimmicks in the Pentax K-5 feature set but everything you need is there, from the viewfinder with a 100% field of view to the sensor-based stabilisation'

Top: All three cameras produce bright and punchy colours at lower ISO values. At ISO 6400, however, differences really start to show

weatherproofed, made from magnesium alloy and stainless steel.

The Nikon D7000's design and build are geared to being a workhorse, and it offers solid, rugged features. It sports magnesium-alloy panels in the top and bottom of the chassis for added durability and is the largest of the three cameras here. Its 6fps burst mode means it is no slouch on the shooting speed either. The viewfinder gives a full 100% field of view, and is large and bright to compose with. The rear screen is a 3in, 920,000-dot design, but without vari-angle adjustment. The buttons are large and plentiful across the body, making accessing your required setting quick and easy.

PERFORMANCE

The metering systems are all very proficient, but they do have their differences. The D7000 uses a new 2016-pixel sensor for its evaluative matrix, with centreweighted and spot metering also available. The K-5 features a more conservative 16-segment metering system, while the Alpha 55 uses a 1,200-zone system linked to the AF point, both with centreweighted and spot options.

When we tested the D7000 in November last year, we discovered it had a habit of overexposing by around 1EV. Although under extreme lighting the highlights are still often lost to the benefit of the overall image, the camera's performance now seems much improved – perhaps thanks to the firmware update released last December. In fact, all three cameras



Nikon D7000



Pentax K-5



Sony Alpha 55

Above: These three sections from the outdoor portrait show warmer colours in the skin tone from the Alpha 55 and more natural tones in the D7000 and K-5



Nikon D7000



Pentax K-5



Sony Alpha 55

Above right: The metering systems, despite their apparent differences, all performed very well in a mix of conditions

delivered bright, punchy images with nice even tonal curves for most shots.

The autofocus systems are just as varied, offering a range of points and layouts. The D7000 has the most extensive selection, with 39 available points, nine of which are cross-type for increased sensitivity. The K-5 has just 11 points, of which nine are cross-type, and the Alpha 55 has 15, but with only three cross-type points among them. All were quick to lock on and had no problem working in low-light conditions for still shots.

When switched to live view, the Alpha 55 has a natural advantage as it was still able to use its phase-detection sensor. The K-5 still performs well and handily zooms into the focus point area to display that focus has been achieved. The D7000 live view focus lags behind, visibly hunting in front and behind the point briefly before confirming focus, and sometimes struggling to lock on in darker conditions. 3D focus tracking is available on the D7000, and allows the AF point to follow the subject around the frame. The Alpha 55 and K-5 also offer forms of focus tracking, using the continuous AF setting and the auto point selection.

Using a SanDisk Extreme Pro SDHC card to test burst length, the K-5 managed 23 raw+JPEG, 22 raw, or 31 JPEG images before filling the buffer. The Alpha 55 reached 18 raw+JPEG, 18 raw or 37 JPEG images, while the D7000 managed just nine raw+JPEG or nine raw images, but 47 JPEGs.



Facts & figures



NIKON D7000

13 November 2010
£900 (body only)
DX CMOS sensor

PENTAX K-5

15 January 2011
£1,000 (body only)
High-sensitivity CMOS sensor with primary colour filter

SONY ALPHA 55

20 November 2010
£600 (body only)
Exmor APS HD CMOS sensor with primary colour filter

Tested in AP
Street price
Sensor

Total pixels
Effective pixels
Sensor dimensions
Output
Bits per channel
ISO
Metering
Burst rate
LCD
Camera dimensions

16.9 million pixels
16.2 million pixels
23.6x15.6mm (APS-C)
4928x3264 pixels
12- and 14-bit output
100-25,600
2016-pixel RGB 3D matrix II
6fps
Fixed 3in, 920,000 dots
132x105x77mm

16.9 million pixels
16.28 million pixels
23.7x15.7mm (APS-C)
4928x3264 pixels
14-bit output
80-51,200
16-segment
7fps
Fixed 3in, 921,000 dots
130.5x96.5x72.5mm

16.7 million pixels
16.2 million pixels
23.5x15.6mm (APS-C)
4912x3264 pixels
12-bit output
100-12,800
1,200-zone AF linked
10fps
Vari-angle, 921,000 dots
124.4x92x84.7mm

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ABOUT THE SENSORS

All three of these cameras are believed to use the same Sony IMX071 sensor, as Professor Bob Newman explains



My findings are consistent with all three of these cameras sharing the same sensor: the pixel size is the same, and the pixel counts are consistent to the level of slightly different selection of active frame; the quantum efficiency (QE) is the same to within the accuracy of my analysis – even the Sony Alpha 55 is consistent, taking into account the light loss from its pellicle mirror (which translates to a reduction in QE and therefore an increase in shot noise compared to the others); the read noise characteristic,

while not the same, is consistent with the different uses. The Alpha 55 only produces a 12-bit raw file, which results in a higher ADC noise, accounting for its higher read noise at low ISO. The Nikon D7000 appears not to change analogue gain between ISOs while the Pentax K-5 does, which accounts for its lower read noise at higher ISOs. For more on quantum efficiency and read noise see *Professor Newman explains* on page 58 of this issue.

There is also the question of the investment required to make a sensor such as this – one would have to believe that Sony produced three almost identical but separate sensors, which seems to me to be commercial madness. We know the Alpha 55 and D7000 use a Sony sensor, and we have to believe that the K-5 is either a near-to-identical sensor from a different source, or that it is a Sony unit but different from the Sony one in the D7000. You can discount the different source, because this is, by some margin, the best DSLR sensor ever made, area for area – it stretches credibility to think that another supplier would match Sony's years of development at its first attempt, and do that for Pentax's volumes.

On the second option, we'd have to believe that Sony made a sensor for themselves and Nikon, then a different one for Pentax – again, not credible given the volumes.

So I believe that the silicon in the sensors is identical (just as with the Sony Alpha 900 and Nikon D3X). Very likely the whole sensor is identical, but there is scope for differences with identical silicon: the colour filter array (CFA) could be different – although the DxO analysis



'One would have to believe that Sony produced three almost identical but separate sensors, which seems to me to be commercial madness'

shows identical colour response. The microcode that sequences the data capture from the chip could be different – although from what I've seen of the Sony sensors' programming interface (and I haven't seen this particular sensor), the differences could be accommodated without changes in microcode. So, I think on the balance of probabilities, that the sensors are identical.

Verdict

SO OFTEN the final verdict of a test comes down to which camera, ultimately, shoots the best images. However, this summary is a little more challenging. The performance of the three image sensors is extremely close and certainly if they're not the same model we would be very surprised. The Sony Alpha 55's clever translucent mirror technology and its use of 12-bit files have put it at a disadvantage, but

while it was noticeable during the testing process, it is less so in the finished print so it could be argued that the differences are irrelevant. For quality alone, any of these three cameras is deserving of attention, so other factors must come into play. If you want small and creative, the Alpha 55 may appeal. However, if you want something a little meatier in size, then the Nikon D7000 could be the one for you. But for overall performance, the Pentax K-5 would be my first choice, with a strong build, fast shooting and great-looking images.

What this test has shown is that there

is more to image quality than the sensor alone. The choice of lens has a marked effect, as has the software used for raw conversion. The camera's internal image processing also has a sizeable effect on the finished image, and it is here that we are likely to see more innovation achieved, as sensors reach a saturation point for photosites. It would be liberating if all sensors reached an equal standard and became merely a standard part of the process. But that, however, is unlikely as there's always a way to make things smaller, faster and more efficient, which is what keeps things exciting.

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LENS DESIGN

Q I own a Nikon 18–70mm f/3.5–4.5G ED-IF AF-S DX zoom lens, which I am very happy with, but I am wondering why lower-end standard zoom lenses have variable apertures with the largest aperture always being at the wide end of the zoom. The wideangle is more useful for landscape work where a large aperture is not usually used, and a wide aperture would be more useful at the 70mm end of the lens for portrait work. Is there any reason why lens manufacturers don't engineer them in this way? **David Turner**

A It is not that manufacturers choose to construct lenses in this way, David. The way that apertures change in variable aperture lenses is really a consequence of the laws of physics that govern lens design. An f-stop is not actually the physical width of the aperture diaphragm at a particular setting, but rather a ratio of the apparent size of the aperture to the focal length of the lens. As focal length increases, so the amount of light passing through the lens decreases. Therefore, an aperture measuring 5mm across in a lens of 18mm focal length will not let through the same amount of light as it would in a 70mm lens. That's not much good for consistent light metering – hence the need for a ratio.

Take your 18mm focal length and divide it by your 5mm aperture diameter and you get an f-stop of 3.6 – nearly the value at the wide

end of your Nikon. Do the same exercise at the 70mm end and you'll get a figure nothing like f/5.6 (in this case you get f/11), but then remember that I said this is a ratio that involves apparent physical size – meaning we have to take into account the magnifying effects of the zoom on the aperture size, too. The same 5mm opening will look bigger to the light entering the lens at the longer end of the zoom, which is why the calculation works out at around f/5.6.

More expensive constant-aperture zoom lenses operate by making sure that this magnification effect always maintains the apparent size of the aperture given the same f-stop throughout the zoom range, but such a design is not only more costly but also bigger and heavier. The designs of the kit standard zooms you refer to simply make compromises to keep weight, size and price under control. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

BENBO CONTACT DETAILS

Q Is the tripod company Benbo still a viable business? If so, could you give me the address or other contact details? **Gary Daffron**

A Benbo's tripod heads and legs are very much alive and kicking. You'll find them on sale in many camera shops and online. Benbo products are distributed in the UK by Paterson Photographic, which can be contacted on 0121 520 4830, or by email on sales@patersonphotog.plus.com. The complete range of Benbo's flexible tripods – much loved by nature photographers wanting to shoot at different angles in demanding conditions – can be seen on Paterson's website at www.patersonphotographic.com. **Ian Farrell**

IMPROVING STORAGE CAPACITY

Q I recently bought a Canon EOS 550D with an 8GB memory card. When shooting in raw, I can only store roughly 76 images. Is there any way to improve this storage capacity other than getting a larger memory card? My old EOS 400D stored a few hundred raw files on an 8GB card. **Vivian Truong**

A With increased image quality (resolution and bit-depth) comes larger file sizes, but something does sound strange here. According to the Canon EOS 550D manual, you should be able to fit around 150 raw images on a 4GB card, with each file holding around 25MB. The exact number of images you will be able to store varies with subject matter and ISO, but it shouldn't vary by 50%.

Try formatting the card in the camera by going to the command in the camera's menu, but save any pictures on the card first, obviously. If this still doesn't give you the right number of shots on the card, take it back to the dealer you bought it from as it sounds like it could be faulty. You could also check the size of the card when you plug it into your PC or Mac via a card reader. Does it show the full 8GB capacity, or something smaller like 2GB?

Ian Farrell

f/AQ

Camera colour profiles in Adobe Camera Raw

A common complaint from people trying raw shooting for the first time is that their files don't look as punchy as they did when they were shooting JPEGs and they don't have user-friendly picture styles, such as

FROM THE AP FORUM

Expiry dates of film

Surf_digby asks I have some old black & white film. Obviously the colours aren't going to be affected as there aren't any, so is it still usable? I'm about to have fun with some old cameras I've picked up, such as a Kodak 127 and Kershaw 110, and don't want to spend more than I have to on what is essentially playing around.

Gray1720 replies Black & white film keeps much better than colour film. If it has been kept in a fridge, it will probably be fine for years after its expiry date. Incidentally, I started out with my Box Brownies using Kodak T-Max film that was six years out of date but had been kept in the fridge, and had no problems at all. When unrefrigerated it's a bit more of a lottery.

It tends to be grainier, and you'll need to give it extra time when developing.

Mojo_66 replies I have used Ilford FP4 that was about five years out of date, then developed it as normal and it turned out fine. It should be OK so long as you develop it soon after you've shot it. It's when you leave it hanging around for ages that strange things start to happen.

Zx9 replies I got some good images from a film I processed last year that was exposed by my father some 20 years ago. The film was Ilford FP4 (FP4 Plus has been out for more than 20 years). So in my limited experience of outdated black & white film, I would have no problems shooting more of it if only I could obtain it at reasonable prices.

Rhody247 replies This thread has inspired me to experiment with some old refrigerated Ilford XP1 film, which has a ticket price of £1.49 on the box and an expiry date of July 1993. Goodness knows what will happen, but it will be interesting to see the results. Ilford states that the exposure latitude is ISO 50-800.

UNDERPOWERED MONITOR

Q I have been printing my images using an Epson Stylus Photo R300 printer for years. Although I can print from either a memory card or direct from the computer, I've always preferred to print from cards as I find I get lighter, more vibrant images.

However, a problem has arisen since I upgraded my DSLR from a 10-million-pixel model to a 15-million-pixel Canon EOS 50D. The preview monitor that I have fitted to the printer will no longer display any pictures, and nor will the printer control panel download any pictures from the card. I can still print from my PC, but not from the card slots. Do you have any advice? **Tony Hartley**

A It sounds like the monitor built for your printer was designed for a certain maximum resolution. During the recent explosion in camera pixel counts, I'm afraid your printer monitor has become slightly underpowered.

I contacted Epson for advice and a company spokesperson told me: 'We're glad that Mr Hartley is still enjoying his R300. Unfortunately, it is not possible to upgrade the preview monitor. The Stylus R300 is now seven years old and resolutions of 15 million pixels were not heard of in 2003 when the product was first launched. We'd be happy to support Mr Hartley with advice on how to colour-match while printing from his computer, or we can suggest an upgrade to a product that has the standalone capability he is looking for.' **Ian Farrell**



vivid, neutral and portrait any more. The reason that in-camera JPEGs look better than raw files straight out of the camera is that they've been processed to look that way by your DSLR's electronics. Doing that yourself in a raw-processing application is part of what shooting raw is all about, and it will get easier as you get more experienced.

Some subject-specific colour options remain, though, and it's worth seeking these out while you are processing your files. In Adobe Camera Raw (ACR) these are in the Camera Calibration tab. If you click on the Camera Profile drop-down menu you'll see

a list of colour profiles for different subjects and effects. Exactly which options are listed depends on the make and model of your camera, but my Nikon D700 certainly lists landscape, neutral, portrait, vivid and standard options.

It should be emphasised that these options do not take in the contrast, saturation and sharpening variations that your DSLR changes when it makes JPEGs in its various scene modes – that is your job in ACR – but it does change how colour is treated, and takes some of the hard work out of raw. **Ian Farrell**

In next week's AP

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ON TEST



CANON EF 70-300MM F/4-5.6L IS USM

The latest L-series lens from Canon offers a wide range of focal lengths in a relatively compact form. **Mat Gallagher** finds out if this affordable professional optic is up to the job

TECHNIQUE

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Our photo-science consultant, **Professor Bob Newman**, presents an alternative view of depth of field from the theories of **Harold Merklinger**

ON TEST



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Condition = 4* - **Fareham** **£380.00**
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Canon IXUS 220 HS

This affordable pocket point-and-shoot model features a range of auto functions for easy shooting



Above: The design of the IXUS 220 HS is simple and clean, with nice large buttons on the rear

Right: The monochrome mode is ideal for moody landscapes such as this



DATAFILE

Street price
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RRP
£199
Sensor
12.1MP, 1/2.3 back-illuminated CMOS
Output size
4000x3000 pixels
File format
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Lens
24-120mm (equivalent), 5x zoom
Sensitivity
ISO 100-3200, auto
Exposure modes
Smart auto, program, 22 scene modes
Metering
Evaluative, centreweighted, spot
White balance
Auto, 5 presets, custom
LCD
2.7in, 230,000-dot
Focus modes
AiAF (9-point/face detection), 1 point centre AF, single, continuous, tracking
Memory card
SD (SDHC/SDXC compatible)
Power
Rechargeable Li-Ion (NB-4L) 220 shots
Weight
141g
Dimensions
92.2x55.9x19.5mm

Mat Gallagher
Deputy editor



CANON'S IXUS cameras have long been style icons and the latest in the range has continued the trend. The mid-range IXUS 220 HS has a textured stainless-steel body and features the HS system for better low-light control. Although it is just over 92mm wide and 19.5mm deep, the IXUS 220 HS has a host of clever features and, available in black, silver or red for a street price of around £170, it is likely to be one of the most popular models in the range of eight.

BUILD AND HANDLING

The IXUS 220 HS, like many other new HS models, has seen a reduction in resolution from the model it replaces. This less-populated sensor makes noise easier to control and delivers improved results. The 220 HS's 12.1-million-pixel sensor has 2 million pixels fewer than its predecessor, the IXUS 210, but with an output of 4000x3000 pixels it can still deliver a 10x13in print at 300ppi. The processor is Canon's Digic 4 system which, combined with the high-sensitivity sensor, creates the HS system. This allows an ISO range of 100-3200, as well as up to ISO 6400 in low-light scene mode (at 3 million pixels).

Shooting modes are catered for by smart auto via the auto mode on the rear, which assesses the image and chooses from one of 32 modes. When switched to the camera symbol, the 220 HS offers a choice of program or a series of 24 selectable scene modes. Surprisingly, there

is also a choice of three metering modes (centreweighted, evaluative and spot), and exposure compensation of $\pm 2\text{EV}$. This camera isn't really about manual shooting, though, and is very much geared up for the point-and-shoot experience. While the focusing offers a choice of modes, including centre and tracking, the AiAF intelligent focusing takes care of most scenes, automatically picking from nine AF points or detecting faces. There is no option for manual focus, but few people will miss it.

Despite its small size, using the 220 HS is easy thanks to the large well-spaced buttons. There are three buttons and a switch around a d-pad on the rear, a shutter with surrounding zoom switch and a power button on the top. Both start-up time and operation of the zoom are rapid, taking just over a second to start and about two seconds from wide to telephoto.

The lens gives a 5x zoom range from a nice wide 24mm for landscapes to a respectable 120mm equivalent for portraits or action with an $f/2.7\text{-}5.9$ aperture. Stabilisation is lens-based, allowing you to shoot at shutter speeds up to 4EV slower handheld to avoid camera shake, and there is dynamic stabilisation for video.

Video can be captured in Full 1080p HD at 24fps, or 720p at 30fps. There is also a high-speed video that will shoot 120fps at 640x480 or 240fps at 320x240 pixels.

The camera's textured finish makes it very tactile and it feels very solid in the hand.

PERFORMANCE

Images are natural in their colouring and don't suffer from oversharpening or high-contrast processing that affects many cheaper compacts. It is possible to get some wilder effects, though, using

the various scene modes. Some of these can be appealing, such as the miniature mode and the selective colouring. Detail is well maintained and there is minimal fringing in the high-contrast regions. At high sensitivities the images are clear and well coloured, although noise reduction is obviously playing its part and luminance noise is evident on close inspection. The AF system has no problem locking on and is bolstered by a powerful AF beam in low-light situations. The low-light scene mode is impressive despite its lower resolution, but for the sake of an extra stop it is probably not worth the increase in noise.

The LCD screen is a slight letdown, not for its size, as this already fills most of the rear panel, but more for the resolution and colour. The screen appears quite contrasty, which doesn't show the images at their best, and with a 230,000-dot resolution it lacks the detail for critical appraisal. **AP**

Verdict

THE Canon IXUS 220HS is a very capable point-and-shoot



camera that produces well-detailed, natural-looking images. If you're after a pocket-sized camera to keep with you that is fast and requires little manual interaction, then this camera is worth considering.

CANON UK LTD, Woodhatch, Reigate, Surrey RH2. Tel: 01737 220 000. Website: www.canon.co.uk

Professor
Newman
explains...

The death of ISO

Has ISO become an outdated and unnecessary function?
AP's photo-science consultant
Professor Bob Newman
certainly thinks so...

OCCASIONALLY, evolution produces something that changes everything. The developmental step from its ancestors might not be big in itself, but its effect makes things different. At some point evolution produced human beings, and while humans are different from apes, track back through the fossil record and it's hard to find a single change that made that difference.

In the photographic world, there has just been an evolutionary step in sensor design that could change the whole practice of our hobby. The sensor concerned is a 16-million-pixel unit produced by Sony, known as the IMX071 and fitted to the Sony Alpha 55 and Alpha 580, the Nikon D7000 and the Pentax K-5. To understand why this sensor makes things so different, it is necessary to delve a little into the parameters of camera-sensor performance.

QUANTUM EFFICIENCY AND READ NOISE

Sensor designers work with a number of 'figures of merit', which measure the intrinsic goodness of a sensor. Two of the most

important ones are quantum efficiency and read noise. Quantum efficiency is a measure of the proportion of incident photons that a sensor turns to electrical charge and measures. A camera with high quantum efficiency effectively sees more photons and, since the highlight and midtone noise in an image is directly related to the number of photons in that image, it will have better noise characteristics, particularly when the light is low and not many photons are available. The key to the Nikon D3S's unparalleled low-light ability is a quantum efficiency of 57%, measured in the green channel, meaning that it counts 57% of green photons in the image, far above any other DSLR.

The D3S also has very low read noise at high ISO settings. Read noise measures the electronic noise the camera adds to the signal, and is largely responsible for the noise in the shadows of an image. It is measured in electrons, which gives a direct indication of its appearance in relation to the photoelectrons (converted photons) that form the image. The graph below shows the read noise generated per pixel by the D3S, plotted against the ISO setting.

EVOLUTION TO REVOLUTION

The sensor in the D7000 is very different from that in the D3S. For a start, it is sourced from Sony, rather than being a Nikon in-house design. It doesn't fare quite as well for quantum efficiency, although its figure of 48% is well above most of its peers. The feature it does possess is Sony's

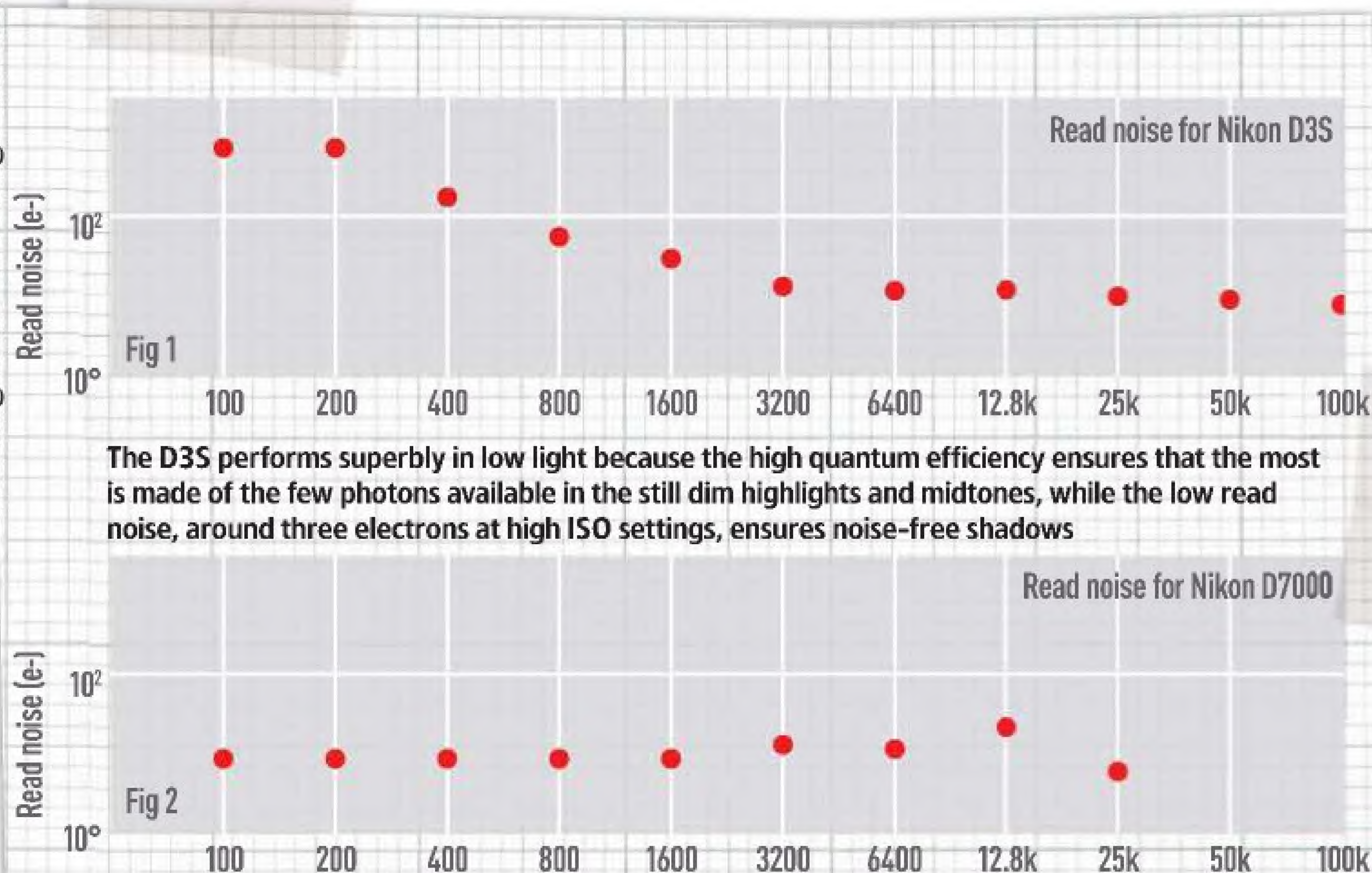
original architecture, which converts the electrical signal produced by the sensor to a digital reading on the sensor chip. Sony integrates an analogue-to-digital converter to do this conversion into every column of the pixel matrix. With so many converters doing the job together, they can work very slowly and therefore very precisely. The result is a read noise curve that looks very different from that in the D3S.

ISO AND CORRECT EXPOSURE

On a digital camera the ISO control does two things. The first is to set up a camera's processing system to produce a 'correct' density output image from the expected exposure levels for that ISO Exposure Index (which is the correct term for what is commonly called 'ISO'). This function may also include the boosting of analogue amplification, which is responsible for the lowering of read noise at high ISOs in the D3S. However, as we can see from the D7000 read noise curve, this does not always happen.

The second function is to set a target exposure for a camera's metering system. This causes the meter to centre when the exposure matches the value for which the processing is set up. Many photographers would call this the 'correct' exposure. However, looking at the images on the opposite it seems that, with the D7000, the exposure can be set 6 stops off 'correct' and still produce results as good as, if not better than, the 'correct' exposure. In traditional photographic technique, the craft of 'nailing exposure' is juggling the often conflicting requirements of 'correct' exposure, the desired depth of field and a shutter speed fast enough to prevent motion blur. Seemingly, a camera like the D7000 removes one of the balls to be juggled – there is no longer a need for 'correct' exposure, so the photographer can concentrate on the issues of depth of field and motion blur.

Of course, nothing is ever perfect – a fastidious photographer cannot just ignore exposure completely; there will always be cases when the exposure is too large or too small. 'Too large' means that the exposure in the image is large enough to saturate the pixels and cause the highlights to blow. If this is likely to happen, the exposure needs to be reduced, most likely by selecting a shorter shutter speed – since the assumption is that the aperture is set for the required depth of field. The other time when exposure needs to be attended to is if the smallness of the exposure will cause an objectionable amount of photon shot noise



The D3S performs superbly in low light because the high quantum efficiency ensures that the most is made of the few photons available in the still dim highlights and midtones, while the low read noise, around three electrons at high ISO settings, ensures noise-free shadows

If it is the reduction in read noise at high ISOs that allows the D3S to produce good-quality images in low light, then is it possible for the D7000, which has as low a read noise at base ISO as the D3S does at ISO 3200 and above, to produce good images in low light at base ISO? The answer is yes

'The loss of ISO control can simplify and improve photography, but at the cost of a change in the photographer's mindset'

— remember, the noise in the highlights and midtones. In this case, the photographer needs to choose which of depth of field and motion blur is to be compromised in order to provide more light on the sensor. What level of noise is 'objectionable', of course, depends on taste, the use of the picture and the efficiency of the camera.

THE OLD AND THE NEW

I have had this discussion with many photographers, and very often the reaction to the proposition that the ISO control is redundant seems to cause dismay. The reason, I think, is that most photographers have had a technique drummed into them that it is vital to find the 'correct' exposure and also that the primary function of the exposure controls is to adjust output image density. The demonstration on the right shows that this is not necessarily the case, which means that many of a photographer's tacit assumptions no longer hold. In case we're throwing the baby out with the bath water, it's worth considering how photography might work without the ISO control. But before we do that, let's think about how it works with the ISO control.

Using a conventional camera, the first thing a photographer needs to do is make a guess at the likely levels of exposure in the picture to be taken and choose an appropriate ISO sensitivity. This choice establishes a target exposure and the photographer then has to balance that target exposure against the required depth of field and motion blur by finding exposure settings that centre the meter, either manually or by use of an automatic exposure mode. If an acceptable balance isn't found, then the photographer must decide to make an adjustment to the ISO setting, usually upwards, lowering exposure and resulting in more noise.

Using an 'ISO-less' camera, the procedure of taking a photograph is rather simpler. No initial guess at the likely exposure is necessary; the photographer just sets the aperture for the required depth of field and the shutter for the required motion blur. A check of the exposure meter is needed to see if the resultant exposure is large enough to meet the photographer's noise requirements. If not, then a compromise must be made in either depth of field or motion blur to gain more light.

Apart from a simplification in technique, the ISO-less method may also produce higher quality images. Remember that image noise levels are absolutely dependent on exposure: the more light in an image, the less noise it will have. The

conventional technique will often result in unnecessary reduction in exposure to match the pre-guessed exposure, or to ensure that the exposure lies on some standard ISO scale. This reduction inevitably results in more noise in the image than there needs to be.

So it appears that the loss of the ISO control offers the potential to simplify and improve photography, but at the cost of a major change in mindset for many photographers.

HOUSTON, WE HAVE A PROBLEM

There is, however, a major problem with trying to take photographs the ISO-less way, and that problem is that camera controls are simply not designed to work that way. The whole operation of a camera is designed around the idea of pre-guessing the likely exposure and then trying to achieve it. It isn't just that cameras are not all ISO-less like the Nikon D7000; to a large extent, auto ISO modes can allow a similar style of operation. To name a few of the problems:

- If you use in-camera processing, the image density is controlled by the ISO setting, and if you use the ISO-less technique that density will be all over the place.
- Current cameras have exposure meters that don't tell you the absolute value of the exposure (as a traditional handheld meter would); they tell you the difference from 'correct' exposure as defined by your initial ISO setting, and so are next to useless for ISO-less photography.
- Currently, photographers think about noise in terms of ISO, not exposure. This is in itself not a problem. ISO is a proxy for exposure, and so if an exposure meter were designed to show the resultant ISO for a selected exposure, it would give the photographer the needed feedback about the likely noise in the image. Unfortunately, camera exposure meters do not do this.

However, the changes needed to a camera's user interface to make ISO-less photography easy are very small — and could even be added as a set of custom modes for photographers who prefer to work in that way. So far, no camera manufacturer offers such modes, but maybe, now that the Nikon D7000 has shown ISO-less photography to be feasible over an exposure range of 6 stops or more, enough photographers will find the technique useful to make it worthwhile for camera manufacturers to include it in their feature lists. **AP**

The images below were taken with a D7000 and a D3S at 1/8sec at f/11 and ISO 6400. The bottom images use the same exposure (1/8sec at f/11), but with the camera set to ISO 100. They have been adjusted to the same output density (apart from the highlights) in processing. In other words, they have been 'pushed' by 6 stops. You can see that while the images from the D7000 show little difference between the ISO 6400 and ISO 100 versions, the D3S shows noticeably more noise when 'pushed'. The conclusion from this is that, so far as image quality is concerned, there is no reason to use the ISO control on the D7000, at least if you use a raw-based workflow.



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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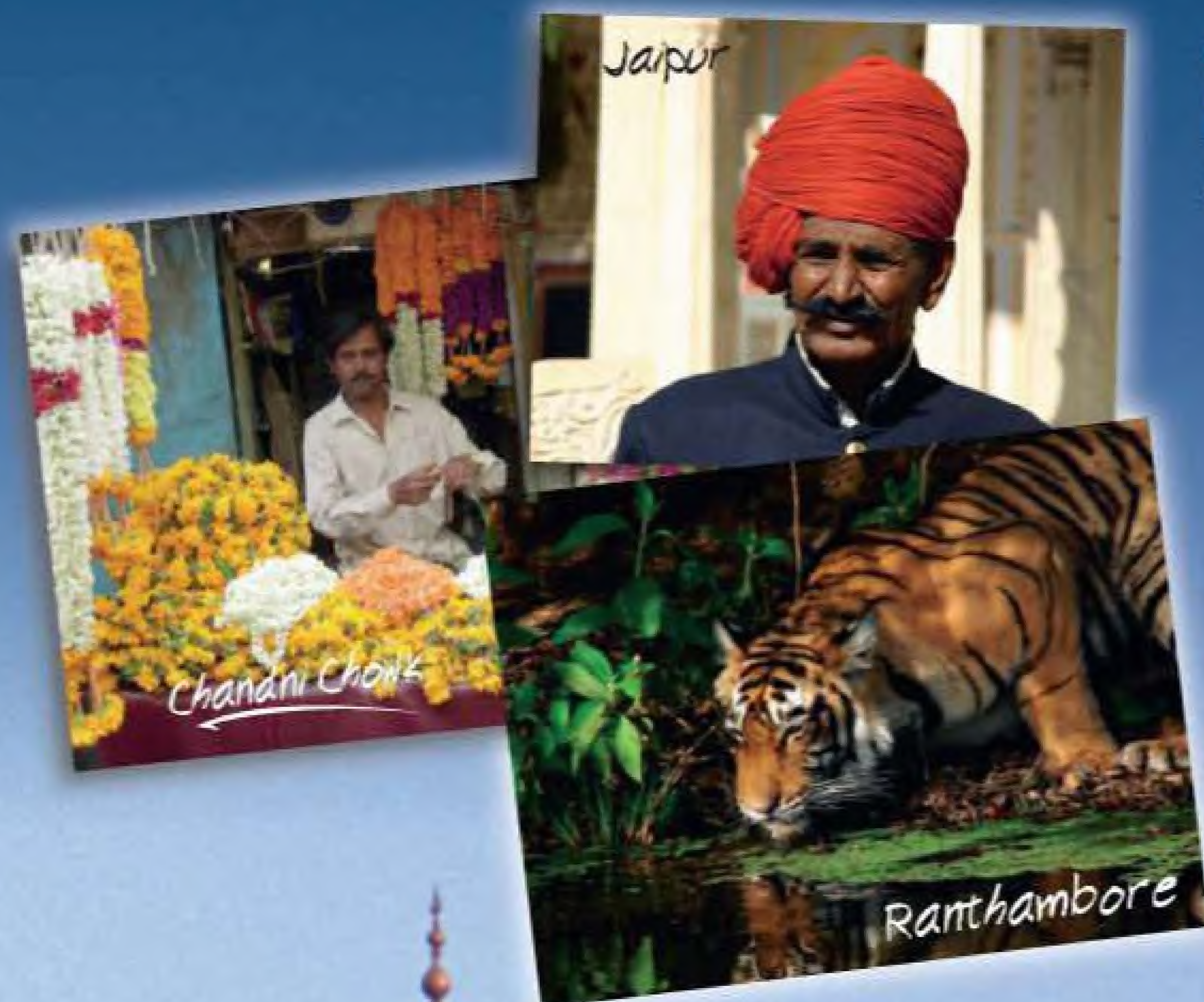
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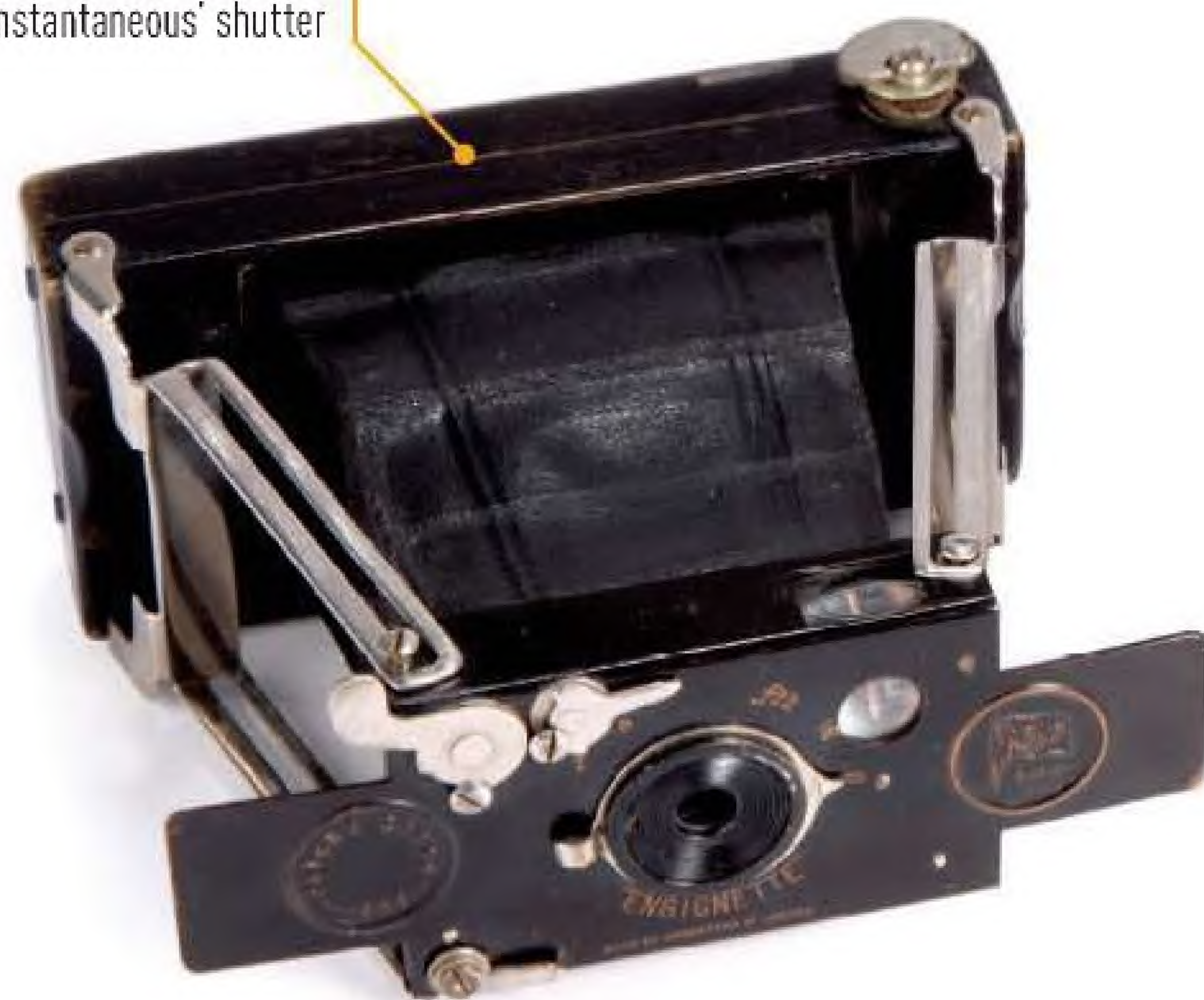
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Ensignette

A comparatively early Ensignette of about 1911, with meniscus lens and 'time and instantaneous' shutter



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Ensignette 2

With Rapid Rectilinear lens, dating from just before the First World War



Ensignette and Ensign Midget

Ivor Matanle tells the story of Houghton's pocketable go-anywhere cameras

MANY people think that miniature photography was originated by Leica, followed by the Contax and many other 35mm cameras. But the truth is that the London camera manufacturer Houghton got there first by some 15 years. The Houghton Ensignette series lacked the high optical standards and versatility of the early Leicas, but Houghton was certainly first on the scene with the concept of the pocketable, go-anywhere camera.

Designed by the brilliant Swedish engineer Magnus Niell, who had already made an impact both on Houghton's success and on the photographic world with a series of 'detective' cameras called 'Ticka' (which looked like a pocket watch to conceal their purpose), the Ensignette was first patented in 1907 and was announced to the British photographic public with a substantial advertising campaign just before Christmas 1909. The Ensignette 1, as it later became known, was the first all-metal British camera in any format, and was designed to make six exposures, each 1.5x2.25in, on a new size of paper-backed rollfilm, also made by Houghton, and christened 'E1'. That it offered a negative of that size from a camera only 3 7/8x1 7/8x3/4in when folded was extensively promoted in advertising. The Ensignette quickly became so popular, and sold in such numbers (*Amateur Photographer*

reported sales of 'tens of thousands') that other manufacturers of film clambered on the bandwagon over subsequent years, the Barnet and Selo brands calling the film size 'No.28' and (eventually) Kodak launching their version as '128'.

The first Ensignette cameras were made of black enamelled brass with nickel-plated, phosphor-bronze fittings and came in two models, one with a fixed-focus f/11 meniscus lens, priced at 30 shillings (£1.50), and the other with an f/5.6 Ensign Anastigmat at 70 shillings (£3.50). Within months, the range was augmented by the Ensignette 1b with an f/5.6 Cooke Anastigmat at £4 10s (£4.50) and the Ensignette 1g with an f/6.8 Goerz Syntor. These, like the other lenses, were fixed-focus, but had three apertures available.

There was no iris diaphragm. Instead, moving the aperture lever at nine o'clock to the lens (when at f/11) rotated a disc with successively smaller circular holes for f/16 and f/22. The two-blade Everset shutter, placed in front of the lens, could be set to T (time), B (bulb) or I (instantaneous), which provided a single shutter speed of about 1/30sec.

Initially, the rectangular metal tabs either side of the lens panel, with which the lens panel was pulled forward and the bellows extended, were plain and had nothing

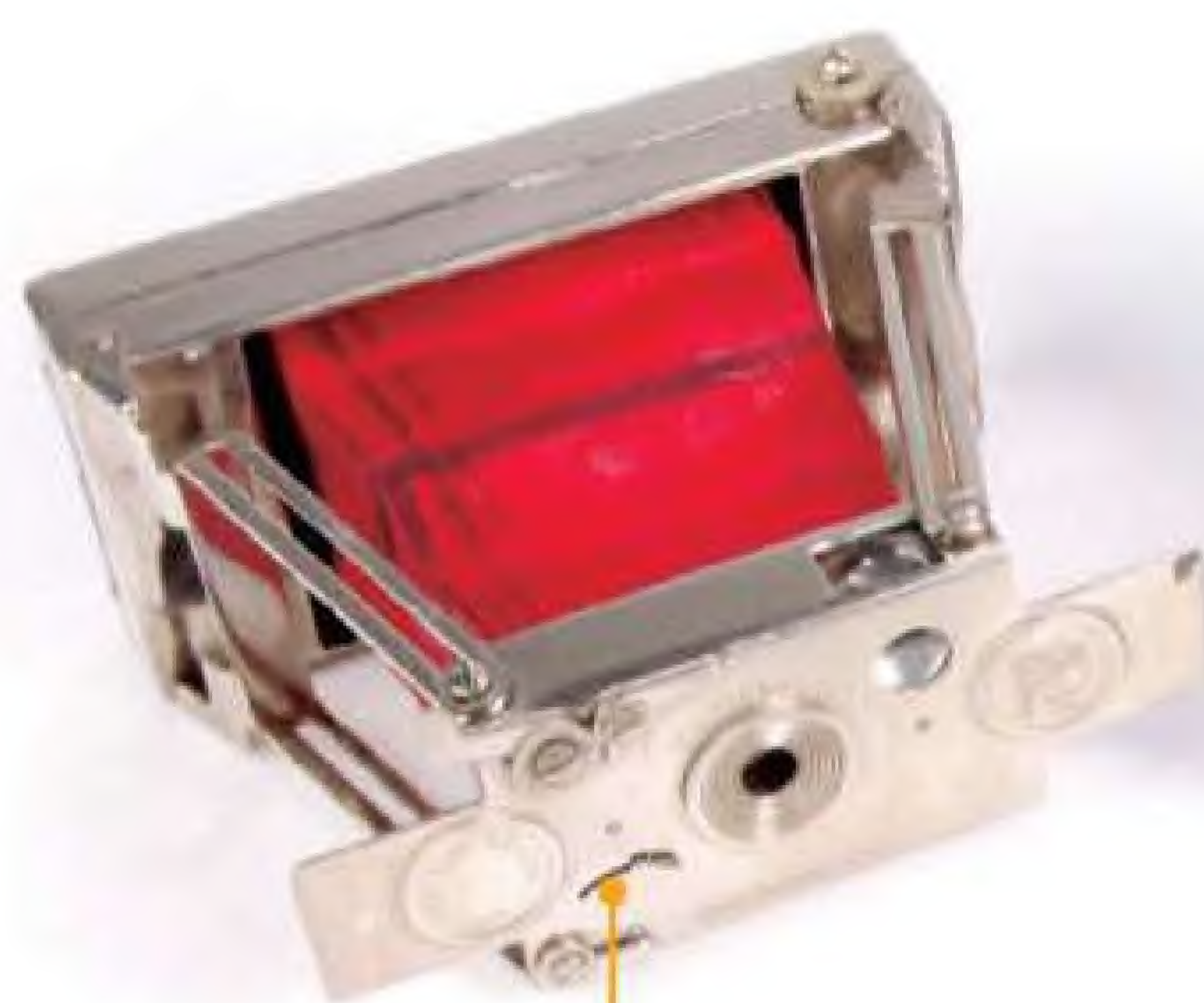
embossed or engraved on them, but from some time in 1911 the Ensign logo was embossed on the right-hand tab (looking at the front of the camera) and the patent details were embossed on the left-hand tab. Cameras with higher quality Anastigmat lenses had the words 'Anastigmat Ensignette' embossed on the left-hand tab.

So successful was the Ensignette that, in 1912, Houghton announced a new larger version, the Ensignette 2. Designed for six exposures of 3x2in on another new film size that Houghton designated as '2E', the Ensignette 2 was offered at 50 shillings (£2.50) in its basic form with an f/11 achromatic lens. A roll of film was priced at one shilling (5p). Over the next couple of years, more expensive versions of the Ensignette 2 were offered with much more significant lenses, notably a Zeiss Tessar, and in 1914 a fully focusing version of the Ensignette 1b became available.

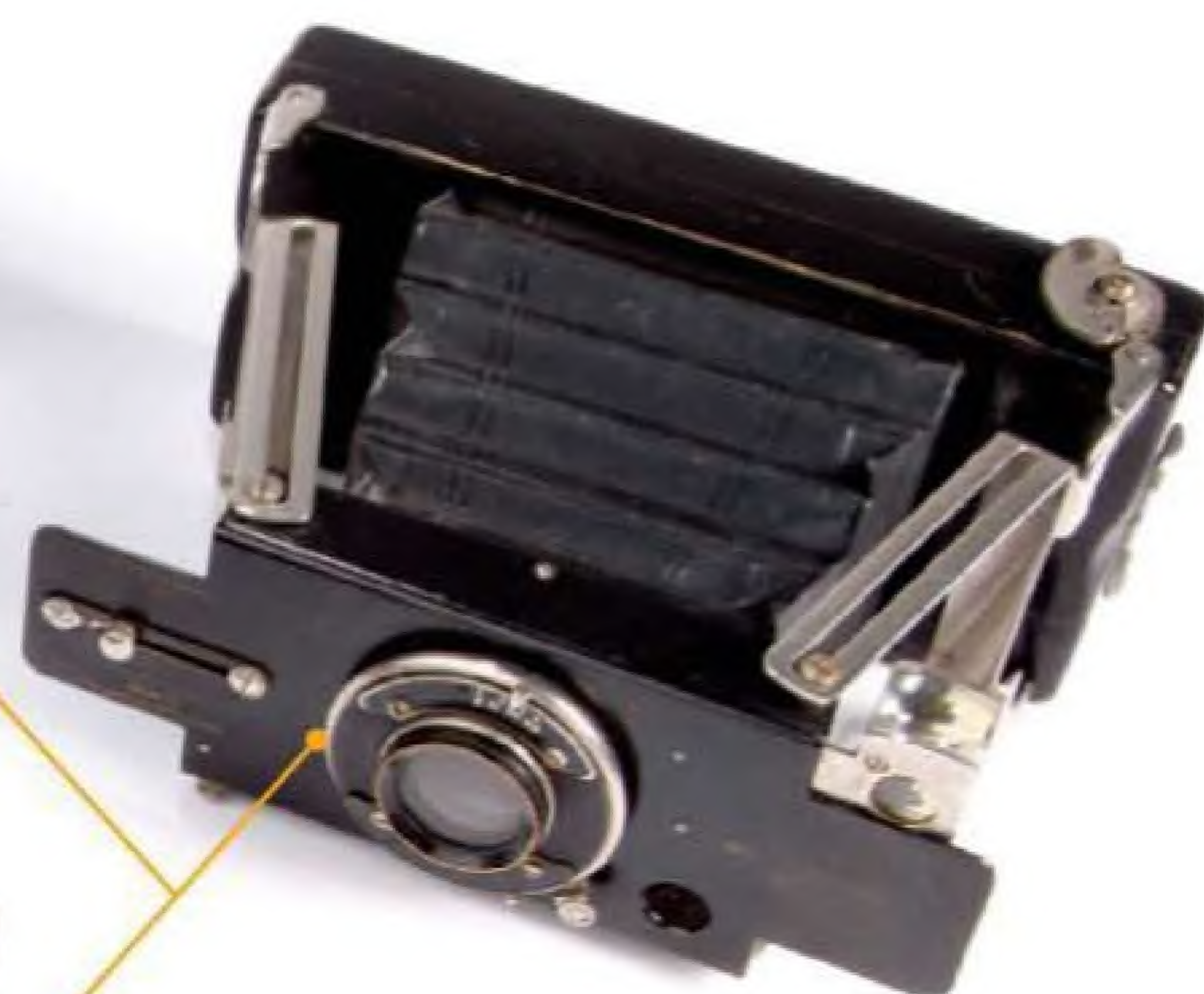
As evidence of the success for the Ensignette 2, even more manufacturers began to make film for it – Agfa, Voigtländer, Pathé and Zeiss Ikon calling the size 'N6', Ferrania and Gevaert, Kodak and Ilford calling it '129', while Perutz termed it 'No.72'. When Kodak began making 128 and 129 film in 1913, it was the first time the company had ever made film in a size that

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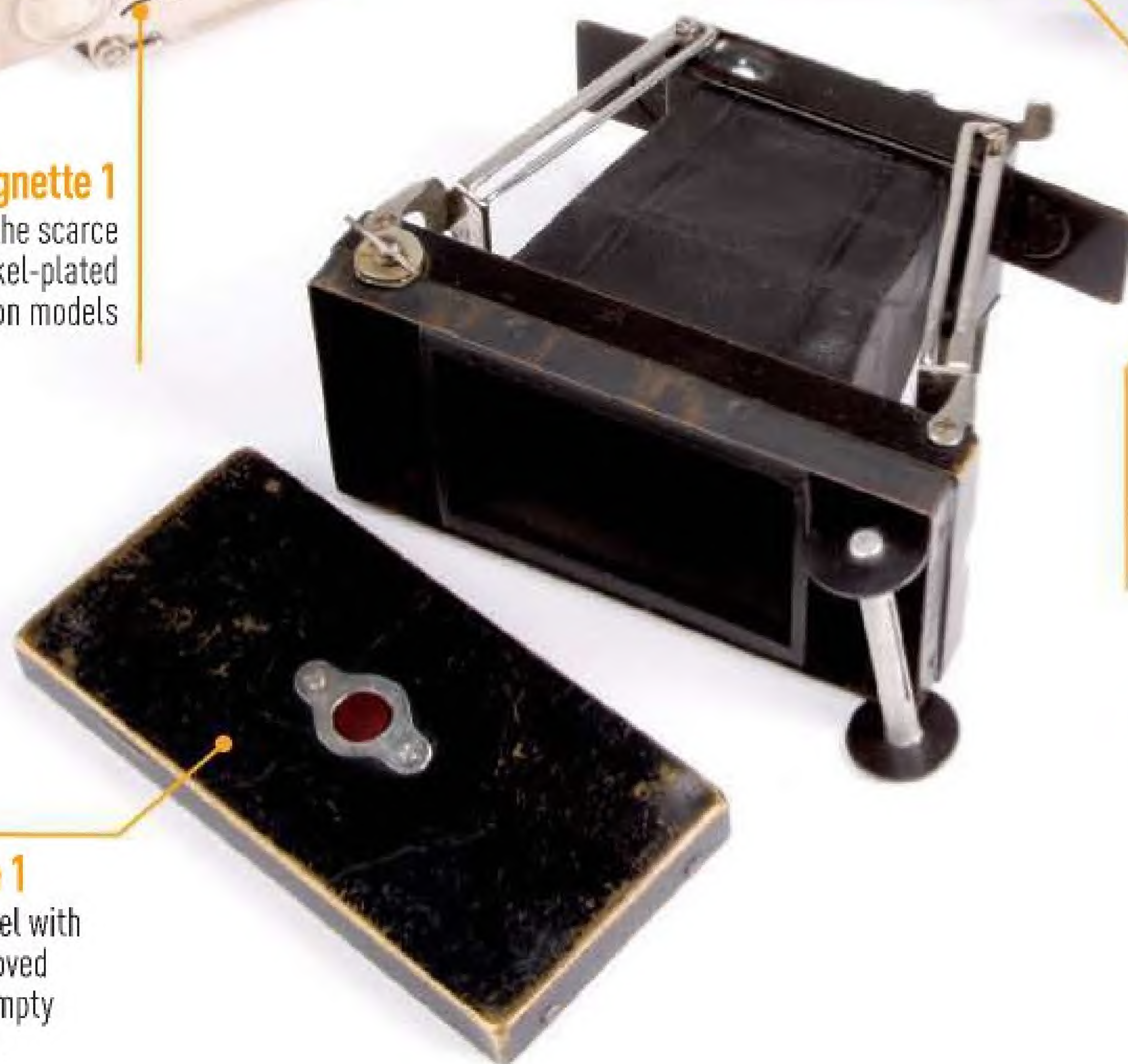
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Ensignette 1
One of the scarce nickel-plated presentation models



Ensignette 1g De Luxe (left) and Ensignette 2c De Luxe (right)



Ensignette 1
A folded model with its back removed to show an empty E1/128 spool



Ensignette advert
An advertisement for the Ensignette that appeared on the inside front cover of *Punch* dated 4 July 1917



was not of its own introduction, and for which it did not make a camera.

PRESENTATION MODELS

From about 1911, Houghton began making more stylish and visually appealing presentation models, of similar specification, but attractively nickel-plated overall, with red bellows instead of black and a red slipcase. These are comparatively rare and highly collectable but, fundamentally, no different from the black cameras.

There were presentation models of the Ensignette 2 as well as the 1, and the practice continued and developed until the 1930s, with Kodak and other manufacturers producing 'Vanity' and presentation models.

WORLD POPULARITY

Substantial sales of the Ensignettes enabled Houghton to establish new distributorships worldwide. Ensignettes were sold in quantity in India, the USA, Australia and Canada. In Japan, a company called Ueda Shashinki Ten made a version under licence called the 'Moment'. In the USA, Houghton's design was manufactured by the Expo Camera Company of New York, which sold it as the 'Expo'. There is little doubt that the success of the Ensignette models, and having full manufacturing facilities in Walthamstow, London, provided the financial base for Houghton's success. The Walthamstow

factory was the largest camera manufacturing plant in Britain and employed 1,150 people before the First World War.

At the outbreak of the war in 1914, another London camera company, W Butcher & Sons, which had prospered in the early years of the 20th century selling principally German-manufactured cameras, re-branded with the Butcher name and found itself cut off from its supply. A partnership agreement was negotiated with Houghton to share the Walthamstow manufacturing facilities under the trading name Houghton-Butcher Manufacturing Company but, at that stage, the two companies did not merge – that was to come much later, in 1926, when they became Houghton-Butcher (Great Britain) Ltd, later to be renamed Ensign Ltd in 1930.

ALUMINIUM ENSIGNETTE

In 1920, a new lightweight Aluminium Ensignette appeared, with a Rapid Rectilinear f/8 lens, a more sophisticated shutter with speeds of 1/20–1/60sec T and B, and an iris diaphragm instead of the revolving disc of apertures of the earlier cameras. Both sizes were made as Aluminium Ensignettes and there was a No.2D De Luxe with an Aldis Plano f/6.5 lens.

In 1927, both models of the Ensignette were discontinued in favour of the Vest Pocket Ensign, a slightly larger version taking 127 film. But Ensign had other ideas for sub-miniature cameras.

HOW MUCH DO THEY COST?

I bought the 1911-ish Ensignette illustrated at the beginning of this article on eBay at the end of March for £22.58 plus postage. The general run of Ensignette 1 eBay sales seem to be at figures between £20 and £25, and Ensignette 2 cameras, which are scarcer, seem to make £30 to £35. The presentation cameras and the rare focusing Ensignette 1 fetch a lot more.

The Ensign Midgets seem to sell for rather more – typically £40–£50. Condition is everything, and cameras with original boxes or purses fetch more than those without.

THE ENSIGN MIDGET

Magnus Niell, the designer of the Ensignette, had been busy. In 1918, he was granted a patent for a new design even smaller than the Ensignette and styled with no protruding edges when folded that could catch on clothing or the inside of a handbag. The design also effectively prevented accidental exposures being made when the camera was in a pocket.

The European camera market was in a state of some flux during the 1920s, as rapid changes in society after the First World War brought massive social and financial pressures. The Wall Street Crash in 1929 and Britain's coming off the Gold Standard in 1931 gave nobody in any industry the confidence to invest. Nonetheless, Ensign Ltd, as Houghton-Butcher had become, decided to take up Niell's latest brainchild.

The Ensign Midget was launched with massive publicity in 1934. Brochures emphasised the suitability of the tiny new camera for use by women and used the advertising line: 'Wear it always, like your watch'. At the start there were only two models, the A/D and the A/N, both of which had an Everset three-speed shutter. The basic A/D model was equipped with a non-focusing lens and two rotary apertures, probably f/11 and f/16, but helpfully marked 'large' and 'small'. The A/N had a focusing Ensar Anastigmat f/6.3 lens with five apertures available and shutter speeds to 1/100sec. The Midget had a really practical

Ensign Midget

An open Model A/D of 1934

Ensign Midget

A folded A/N with a focusing f/6.3 Ensar Anastigmat lens with shutter to 1/100sec

Ensign film

In an original box, with case and instruction leaflet

'In 1935, to celebrate the Silver Jubilee, silver-painted versions, the Midget S33 and S55, were announced'

frame viewfinder and a reflecting viewfinder with a pivot for landscape or portrait.

Another new film size was required, known by Ensign as 'E10' and by other manufacturers as 'S10', upon which an Ensign Midget made six negatives, each 1¼x1½in, per film.

The Midget was very successful and revived Ensign's flagging fortunes significantly. In 1935 (King George V's Silver Jubilee year), the Midget range was expanded with a less expensive Model 22 camera, with a differently designed front panel, a 'time and instantaneous' shutter and a simpler 'swing-up' viewfinder. At the introduction of the Model 22 (which was priced at 22 shillings/£1.10), the Midget A/D became the Model 33 (at 33 shillings/£1.65) and the A/N became the Model 55 at 55 shillings (£2.75).

Later in 1935, to celebrate the Silver Jubilee, silver-painted commemorative versions, the Midget S33 and S55, were announced, sold in plush-lined presentation boxes with grey leather slip cases at the same price as the standard cameras. When the royal celebrations were over, and the darker days of 1936 ensued (with the death of the king and subsequent abdication crisis), Ensign continued to sell the silver-painted Midgets as 'ladies' cameras. The Midget continued in production until 1940, when the requirements of war work brought to an end all camera production at Walthamstow for public sale.

WATCH OUT FOR

Damaged bellows, shutters that don't fire, distorted or bent struts and damaged catches that fail to lock the camera back. Be cautious of any evidence of physical damage.

ACCESSORIES

Houghton made a full range of accessories for the Ensignette models available progressively from 1910. These included a swivelling direct-vision finder for fitting to the front plate (introduced around 1910), a set of three portrait attachments or close-up lenses, a tripod attachment, a daylight developing tank and a printing box for postcard prints. There were also solid leather cases, in black, brown or pigskin, and ladies' suede camera bags.

The Ensign Midget was also well provided for, but with more emphasis on the darkroom. Users could buy a tripod adapter, a developing tank, a developing dish, an electric enlarging printer, a daylight printer and an electric contact printer or a complete developing and printing outfit. There was also an outfit case, a yellow filter and a cable release. **AP**

Thanks to David Purcell of the PCCGB for the loan of most of the cameras illustrated in this article

Vest Pocket Ensign

Designed for 127 film but of Ensignette design, introduced in 1927

1909

First Ensignette appears, together with E1 film

1910

Ensignette 1b and 1g with Anastigmat lenses announced

1912

Ensignette 2 and 2E film launched

1920

Aluminium Ensignette introduced

1927

Ensignettes discontinued in favour of Vest Pocket Ensign (127 film)

1934

Ensign Midget first appeared with new E10 film to fit it

1935

New Midget 22, 33 and 55. Silver Jubilee Midget offered for royal celebrations

1940

All camera production ends at Ensign to permit war work

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A Kodak VPK of the First World War, more justifiably called 'the soldier's camera' than the Ensignette, although both were used extensively by troops

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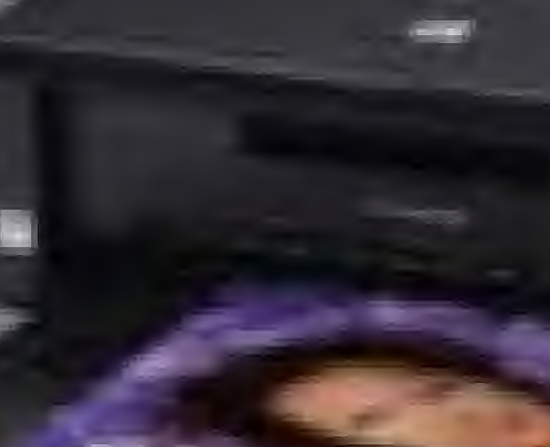
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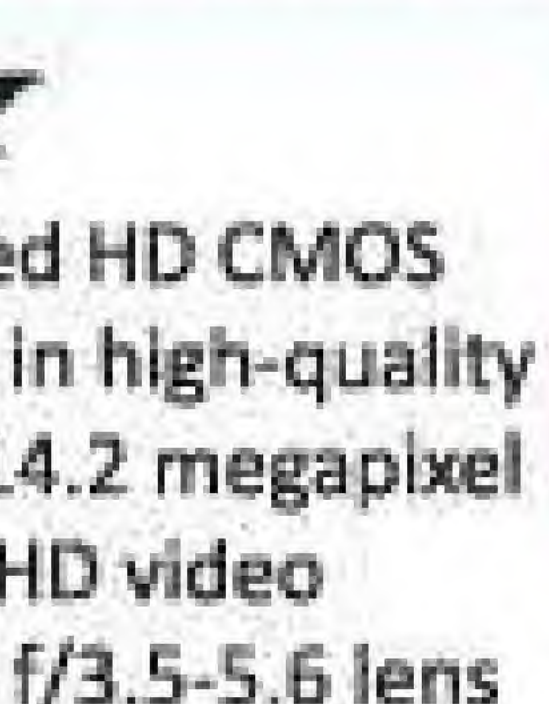
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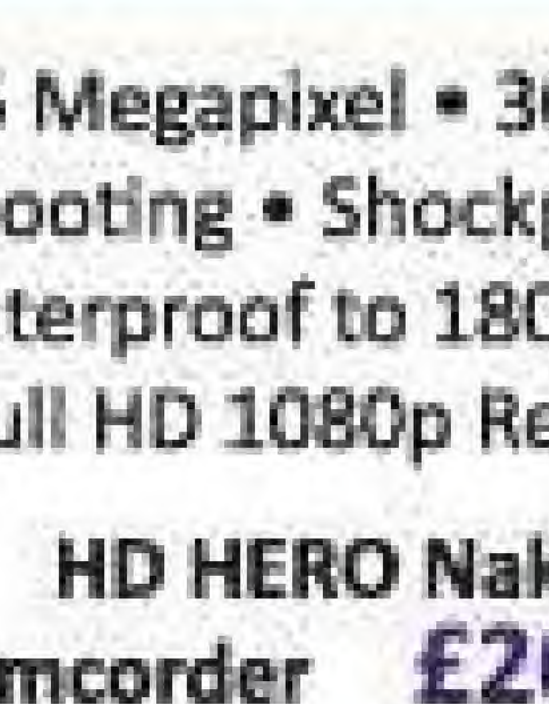
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12x50 £1837.99

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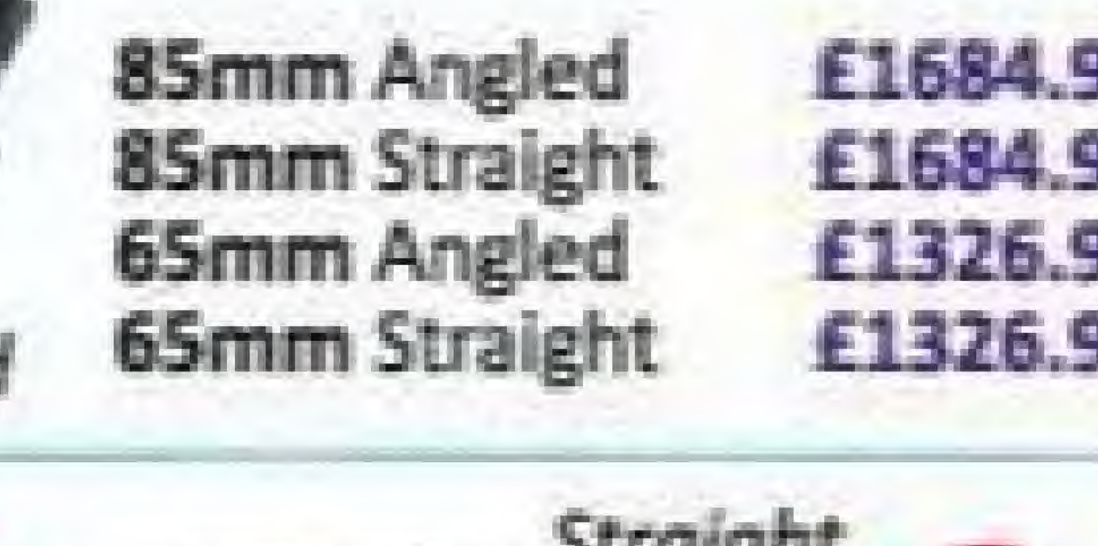
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DMC-GH2, Essential Award & 5 Stars, Photography Blog, December 2010.



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AF-D 16mm f/2.8D Fisheye	£614.99	AF-DC 105mm f/2 Nikkor	£809.99	AF-S 18-105mm VR (White Box)	£170.00
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D7000 + 18-105mm VR £1,064.00



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- 6 fps continuous shooting
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Nikon D3100

Stunningly simple-to-use DX-format SLR with 14.2 megapixel CMOS image sensor, Guide Mode, & full HD D-Movie.

Body Price £389.99

D3100 + 18-55mm VR £459.99
D3100 + 18-55 & 55-300 VR £698.99

Nikon D90

The D90 fuses technology from Nikon's flagship DSLRs with an array of functions to help you achieve superior results.

Body Price £533.00

D90 + 18-105mm VR £679.99
D90 + 18-105mm VR (refurb) £619.99

Nikon D300s

Compact DX format professional SLR with 12.3 megapixel CMOS sensor, 7fps continuous shooting and D-Movie.

Body Price £995.00

D300s + 16-85mm VR £1,394.99
D300s + 18-200mm VR II £1,524.99

Nikon D700

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Body Price £1,849.99

D700 + 105mm VR Micro £2,479.98
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K-7 +18-55mm £679.99

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Panasonic

Panasonic G2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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Panasonic GF2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

The new DMC-GF2 is reduced approx. 19% in size and approx. 7% in weight compared with the GF1. This model is equipped with a built-in flash and has a chassis made of aluminium giving the camera an Impression design.

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Panasonic GH2 + 14-140mm O.I.S



Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

The brand new Lumix GH2 features Full HD movie recording, a downsized body, and a high speed shooting mode capable of shooting at 40 fps (in 4 MP recording mode).

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DMC-G10 + 14-42mm

Compact 10.0 Megapixel camera with interchangeable lenses recording HD Movie



SRP £499.99

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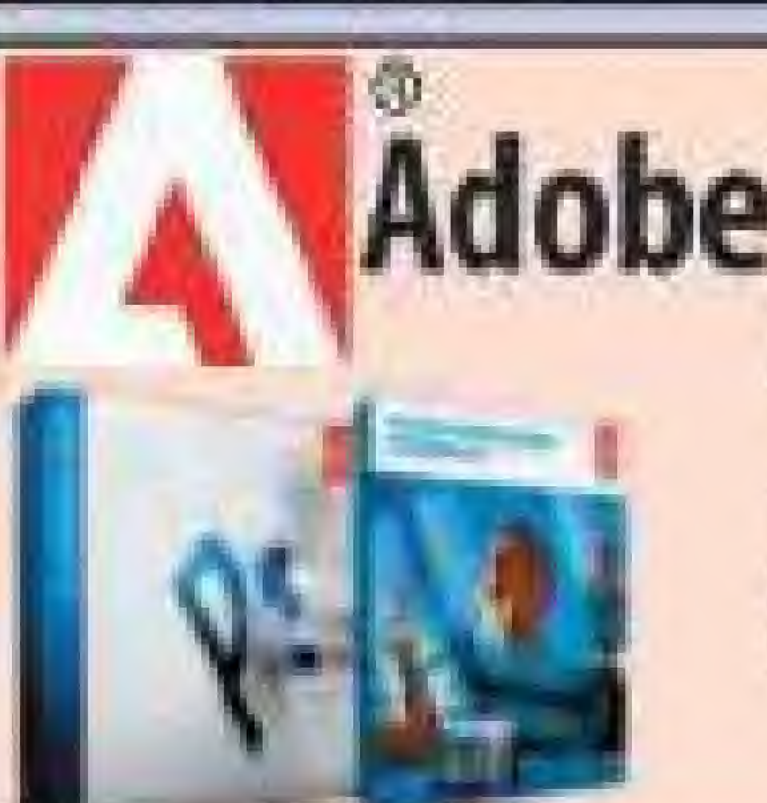
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T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£19.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0331-336 Set of 7	£102.99 set of 7	£29.99 , 3 sets for £87.99	Photo 950, 960
T0331/2/3, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	
T0334/5/6, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	
T0341-347 Set of 7	£119.99 set of 7	Not Available.	Photo 2100
T0341/8, each	£14.99 17ml	Not Available.	
T0342/3/4, each	£17.99 17ml	Not Available.	
T0345/6/7, each	£17.99 17ml	Not Available.	
T0441-454 Set of 4	£42.99 set of 4	£14.99 , 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-486 Set of 6	£64.99 set of 6	£19.99 , 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-549 Set of 8	£102.99 set of 8	£35.99 , 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-554 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-599 Set of 8	£94.99 set of 8	Check Website.	
T0591/2/3, each	£11.99 13ml	Check Website.	Photo R2400
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-614 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
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T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£49.99 set of 6	£19.99 , 3 sets for £57.99	Photo P50, R265, R285, R360
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	RX580, RX585, RX685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
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T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99 set of 8	Not Available.	Photo R2880
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
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We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings	

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58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
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72mm Rubber Hood	£5.99
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LightCraftWorkshop FaderND Filters	
<p>Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.</p>	
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2x EX DG conv	£169
2x conv EX	£119
Kenko Pro 300 1.4x	£119
EM140DG ring flash	£249
OTHER CAF	
TAM 17-50 F2.8 XRDIII M	£219
TAM 18-270 F3.5/6.3 VC	£349
TAM 28-300 VC M	£299
TAM 60 F2 DiIII M- box	£279
TAM 90 F2.8 Di M	£279
TAM 200-400 F5.6	£279
TOK 16-50 F2.8 ATX M	£349
TOK 16.5-135 F3.5/5.6	£339
Teleplus 2x MC7	£69
Kenko ext tube set DG	£110
CANON FLASH	
300EZ	£29
380EX	£99
420EX	£49
430EZ	£49
550EX box	£219
580EX	£299
ML-3 ring not digital	£99

Ext tube 2	£49
Ext tube 35	£49
Teleplus/Viv 2x conv	£69
FE401 AE Prism M	£199
AE Prism Box (Super)	£99
AE prism 1000S	£99
PD prism 1000S	£99
Plain prism (645 Super)	£69
Plain Prism (645J)	£39
WLF 1000S etc	£49
Polaroid Back HP401	£39
120 Insert	£29
HA401 120 RFH Box	£59
120 Back	£39
Cable Rel Ad RC402	£20
645 Super Conn N	£20
Angle Finder	£79
Winder	£79
Cable Release A Box	£25
MAMIYA TLR 6x6	
C330S body + WLF M	£249
C330 S Body + WLF	£199
C330 F Body + WLF	£169
55 F4.5 latest	£229
80 F2.8 S latest	£129
80 F2.8 late	£119
Poroflex	£49
Hood	£20
Paramender	£79
MAMIYA 7 RF 6x7	
7ii black M- box	£899
7ii black	£799
65 F4 box	£579
80 F4 M	£699
150 F4.5 L M	£399
150/210 VF	£149
Panoramic kit	£49
MAMIYA RB 6x7	
Pro S + 90 C + RFH	£399
Pro S + 127 C + RFH	£399
Pro S body	£179
Pro S body scruffy	£99
Prism early	£99
Chimney	£69
37 F4.5 fisheye	£449
50 F4.5 serviced	£249
140 F4.5 macro	£299
150 F4 mint box	£199
180 F4.5 KL mint	£299
180 F4.5 KL	£249
180 F4.5 C	£149
Ext tube 1	£69
Ext tube 2	£69
Ext tube 45 mint box	£99
Teleplus 2x conv	£69
Multi angle grip	£59
MAMIYA RZ 6x7	
R267 Pro II	£699
+ 110 + RFH	£599
RZ Pro + 90 + RFH	£599
RZ Pro II body	£349
RZ Pro body	£199
250 F4.5	£199
No 1 ext tube	£99
FE701 prism AE	£299
28 F2.8 body	£49
120 backs	£39
L Grip	£79
Left hand grip	£49
MEZ	
45CL4 niCad	£99
45CL4 AA	£69
CT5	£49
MINOLTA AF	
Dynax 9 body	£299
Dynax 7 limited edition	£299
Dynax 800Si QD body	£99
Dynax 7 Body	£99
Dynax 800Si body	£79
Dynax 700Si body	£69
Dyn 600Si QD body	£69
Dynax 600Si body	£69
Dynax 50Si Super b/o	£49
Dynax 500Si or 505Si ea	£49
Sony 18-70 F3.5/5.6	£69
18-70 F3.5/5.6	£69
Sony 20 F2.8	£349
24-50 F4 box	£99
28 F2.8	£89
Sony 28-75 F2.8	£399
28-80 F3.5/5.6	£39
35-105 F3.5/4.5	£99
50 F2.8 macro	£229
Sony 50 F2.8 macro	£299
Sony 75-300 F4.5/5.6	£119
75-300 F4.5/5.6	£99
100-300 F4.5/5.6	£149
2x APO II converter	£219
VC7 (Dynamax 7)	£79
VC700 (700/800Si)	£39
3600SHD flash	£129
5200i	£69
5400HS	£99
SIGMA MIN AF	
20-40 F2.8 EX	£199
28-70 F2.8 EX	£199
28-135 F3.8/5.6	£79
28-300 F3.5/6.3 DG M	£199
70-300 APO mac Super	£119
70-300 F4.5/5.6 DG mint	£79
100-300 F4 APO DG	£549
1.4 or 2x EX each	£139
Kenko Pro 300 DG	£119
Viv 19-35 F3.5/4.5	£99
TAM 18-200 F3.5/6.3 Di	£139
TAM 28-200 F3.8/5.6 XR	£99
TAM 28-200 boxed	£69
TAM 70-300 F4.5/6.3 Di	£99
TAM 90 F2.8	£249
NIKON AF	
F5 body scruffy	£199
F100 body box	£199
F90X body	£69
F50 body	£39
F55 body	£39
F60 body	£39
F801 body	£29
F601 body	£29
10.5 F2.8 AFD M	£469
12-24 F4 AFS DX	£649
17-35 F2.8 AFS M- box	£999
17-35 F2.8 AFS box	£799
17-55 F2.8 AFS box	£799

Bronica ETRSi comp	
	£299
Canon EOS 1DS MKIII body	
	£2799
Canon EOS 1DS MKII body	
	£1499
Canon EOS 1D MKIII body	
	£1299
Fuji GW690 MKIII	
	£499
Leica M6 TTL body black 0.85 boxed	
	£1999
Hasselblad XPan 30 f5.6	
	£1999
Leica M6 TTL body black 0.85 boxed	
	£999
Nikon 400mm f3.5 ED AIS (Man Focus)	
	£1499
Nikon D5000 body	
	£249
Nikon D3 body boxed	
	£2299
Nikon D200 body boxed	
	£349
Nikon D300 body boxed	
	£599
Nikon D80 body	
	£279
Nikon 200mm f2 AFS VR	
	£2499
Sigma 120-300mm F2.8 EX DG NAF	
	£1399
Sigma 300 f2.8 EX DG PAF M- box	
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EOS IV + E2 Booster	E+/E++ £379 - £399
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EOS IV HS Body Only	E+ £349
EOS IV + BP-E1 Grip	E++ £299
EOS IV + E1 Booster	E+ £199 - £219
EOS 1 + E1 Booster	As Seen / Exc £399 - £139
EOS 1 Body Only	E+/E++ £399 - £179
EOS 3 Body Only	As Seen £199
EOS 30 Body Only	E+/E++ £399 - £99
EOS 35mm F3.5-5.6 EF	E+/E++ £49
18-55mm F3.5-5.6 IS EF	E++ £39
18-55mm F3.5-5.6 IS EF	E+/Mint £399 - £39
24-105mm F4 L IS USM	E+/Mint £399 - £749
24mm F1.4 L USM	E+ £799
24mm F2.8 EF	Exc / Mint £149 - £279
24mm F2.8 L IS-E	E+ £799
25mm F2.8 Distagon ZS Zeiss	E++ £349
28-105mm F3.5-4.5 USM	E+/E++ £199 - £129
28-105mm F3.5-4.5 USM II	E+ £129
28-135mm F3.5-5.6 IS USM	E++ £299
28-200mm F3.5-5.6 USM	E++ £199
28-300mm F3.5-5.6 L IS USM	Mint £1,599
28-80mm F3.5-5.6 USM	E+/E++ £99 - £99
28-80mm F4-5.6 USM	E+/E++ £99 - £99
28-90mm F4-5.6 USM II	E++ £99
55-200mm F4-5.6 USM II	E++ £299
90mm F2.8 EF Macro	E++ £299
90-300mm F4-5.6 EF	E+ £99
180mm F3.5 L Macro USM	E+/Mint £299 - £349
200mm F1.8 L USM	Exc £1,849
400mm F2.8 L USM	E+ £2,799

Canon 500mm F8 Reflex	E++ £599
Sigma 15mm F2.8 EX DG Fisheye	E++ £329
Sigma 18-50mm F2.8 EX DC	E+/Mint £169 - £229
Sigma 20mm F1.8 EX DG	E++ £349
Sigma 21-35mm F2.8 EX	E++ £399
Sigma 28-70mm F2.8 AF	E+ £299
Sigma 28-135mm F3.5-5.6 Asph.	E++ £399
Sigma 50-500mm F3.5-6.3 Apo DG HSM	E+ £349
Sigma 70-210mm F2.8 Apo	E+/E++ £299
Sigma 70-210mm F4-5.6	E+ £399
Sigma 75-300mm F3.5-5.6 Apo AF	E+ £699
Sigma 105mm F2.8 EX Macro	E++ £179 - £279
Sigma 120-400mm F4-5.6 Apo DG HSM	E+ £349
Sigma 300mm F4 Apo	E+/Mint £259 - £299
Sigma 400mm F5.6 Apo AF	E++ £349
Tokina 16-50mm F2.8 ATX Pro DX Tokina	Mint £549
Tokina 16-50mm F2.8 AF PRO DX ATX	Mint £299

Canon Manual

F1 AE Black Body Only	Exc / E+ £199 - £299
F1 Black Body Only	Exc £129
T90 Body Only	As Seen / E+ £399 - £39
A1 Black Body Only	Exc / E+ £399 - £79
AE1P Chrome + 50mm F1.8	E+ £49
AE1 Chrome Body Only	E+ £59
AV1 Black Body Only	E+ £49
AV1 Chrome + 50mm F1.8	E+ £49
24-35mm F3.5 FD L	E++ £399
24mm F2.8 Black	E+ £79
24mm F2.8 FD	E+ £85
28-55mm F3.5-4.5 FD	E+/E++ £49 - £49
28mm F2.8 Black	E++ £29 - £39
28mm F2.8 FD	As Seen / E+ £19 - £39
35-105mm F3.5 FD	E+ £79
35-70mm F3.5-4.5 FD	E+/E++ £25 - £35
35-70mm F4 FD	E+ £25 - £35
35mm F3.5 Black	E+ £25 - £35
50mm F3.5 FD Macro + Tube	As Seen / E++ £49 - £99
70-150mm F4.5 FD	E++ £29
70-210mm F4 FD	As Seen / E++ £30 - £79
75-200mm F4.5 FD	Exc / E++ £29 - £49
80-200mm F4 Black	E+ £99
80-200mm F4 FD	E+ £99
100-200mm F5.6 Black	E+/E++ £39 - £45
100-200mm F5.6 FD	E+ £29
100-200mm F5.6 FL	E++ £49
100-300mm F5.6 FD	E+ £79
100mm F2.8 Black	E+ £99 - £79
100mm F2.8 FD	E+ £75
100mm F4 FD Macro + Tube	E+/E++ £149 - £139
135mm F3.5 FD	E++ £39 - £39
200mm F2.8 Black	Exc £99
200mm F2.8 FD	E+ £99
200mm F4 FD	As Seen / E++ £20 - £45
300mm F2.8 FD L	Exc £850
300mm F4 FD	E+/E++ £149 - £179
300mm F5.6 Black	E+ £95
300mm F5.6 FD	E+/E++ £99 - £79
400mm F4.5 Black	E+ £299
500mm F8 Reflex	E+ £199
U.S. Marine 400mm F4.5 Black	E++ £399
2x A Extender	E+ £49
2x B Extender	E+/E++ £39 - £39
Eye Level Finder F	Exc £29
Eye Level Finder FN	E+ £49
Servo EE Finder	E+ £75
Speed Finder F	As Seen £85
155A Speedlite	E+ £5
166A Speedlite	E++ £15
177A Speedlite	E+/E++ £9 - £15
188A Speedlite	E+ £15
244T Speedlite	E+/E++ £15
277T Speedlite	E+ £19
300TL Speedlite	E+/E++ £35 - £49
550Q Speedlite	E+ £199
ML3 Macrolite	E+/E++ £75 - £139
AE Motor Drive FN	E++ £95
AE Powerwinder P1	E+/E++ £79 - £95
MA Drive Set	E++ £99
MA Drive Set (US Coastguard)	E++ £99
Winder A	E+/E++ £5 - £29

Contax 645 Series



645 Complete	E+ £1,499
35mm F3.5 Distagon	E++ £1,150 - £1,199
45mm F2.8 Distagon	E++ £999 - £999
55mm F3.5 Distagon	E+/E++ £949 - £999
120mm F4 Apo Macro	E+/E++ £1,249 - £1,299
140mm F2.8 Sonnar	E+/Unused £999 - £999
210mm F4 Sonnar	E+/Mint £949 - £999
AE Prism Finder	E+ £199
Polaroid Magazine	E+/E++ £149 - £199
GB74 Hood	E++ £45 - £59
LA50 Cyclic Switch	E++ £39
95mm L39 UV Filter	Unused £59
MSB1 Flash Bracket	Mint £179

Contax G Series

G2 Body Only	E+ £419
16mm F8 G + Finder	E+ £99
21mm F2.8 G + Finder	E++ £49
28mm F2.8 G + Black	E+ £29
35-70mm F3.5-5.6 G Vario	E++ £399 - £49
90mm F2.8 G	Exc / E++ £79 - £189
G01 Databack	E+ £39
G03 Lens Hood	E+ £15
TLA140 Flash	E+/Mint £39 - £59
TLA200 Flash	E+/E++ £75 - £119

Contax SLR Series

N1 + 24-85mm	E+/Unused £449 - £750
NX + 28-80mm	E+/Unused £349 - £49
AX Body Only	Exc / E++ £299 - £49
Aria Body Only	E+/E++ £199 - £249
S2 Body Only	E++ £549
ST Body Only	E++ £299
RTS Body Only	As Seen / E++ £179 - £295
RTS + Winder	E+ £195
RTS3 Body Only	E+ £39
167MT Body Only	E+/E++ £99 - £139
139 Body Only	E+ £59
137MA Body Only	E+ £99
137MD + Grip Body Only	E+ £99
15mm F3.5 AE	E+ £1,099
18mm F4 MM	E+/E++ £549 - £59
21mm F2.8 MM	Mint £1,699
24-85mm F3.5-4.5 AF	E++ £49
25mm F2.8 MM	E++ £399 - £49
28-70mm F3.5-4.5 MM	E+/Mint £129 - £379
28-80mm F3.5-5.6 AF	E+/New £279 - £399
28mm F2.8 AE	E++ £59
28mm F2.8 MM	E++ £79
28mm F2.8 MM	E+/E++ £179 - £249
28mm F2.8 PC S/Angulon Schneider	E++ £59
35-135mm F3.5-4.5 MM	E++ £49 - £49
50mm F1.7 AE	E++ £85
60mm F2.8 AE Macro	E+/Mint £99 - £39
70-300mm F4-5.6 AF	E++ / Unused £499 - £799
80-200mm F4 MM	E+/Mint £279 - £450
85mm F2.8 AE	E++ £225
85mm F2.8 MM	Mint £299
100mm F2.8 AE Macro	E++ £59 - £549
100mm F3.5 AE	E++ £249
135mm F2.8 (50 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £199
135mm F2.8 MM	E+ £199
180mm F2.8 AE	E++ £49
180mm F2.8 MM	E+/E++ £329 - £49
200mm F2.8 MM	Mint £3,249
200mm F3.5 AE	As Seen / E++ £149 - £225
300mm F4 MM	E+/E++ £249 - £550
TLA200 Flash	E++ / Mint £99 - £119
TLA300 Flash	As Seen / Mint £29 - £59
TLA360 Flash	E++ / Mint £179 - £199
TLA480 Flash	E++ £279

Digital SLR Cameras



Canon EOS 1D MKIIN Body Only	As Seen / E+ £599 - £949
Canon EOS 5D Body Only	E+ £949
Canon EOS 40D Body Only	E++ / Mint £379 - £399
Canon EOS 30D Body Only	E+/E++ £249 - £299
Canon EOS 20D Body Only	E+/E++ £199 - £219
Canon EOS 10D + BG-E3	E+ £199
Canon EOS 450D Body Only	Mint £299
Canon EOS Rebel + 18-55mm	E+ £189
Canon EOS 400D + 18-55mm	E++ £249
Canon EOS 350D + 18-55mm + BG-E3 Grip	E++ £399
Contax N Digital Body + 24-85mm	E++ £1,699
Fuji S5 Pro Body Only	E++ £479 - £499
Fuji S2 Pro Body Only	As Seen / E++ £99 - £159
Kodak DC5 S20 Body Only (EOS Mount)	As Seen £349
Nikon D2X Body Only	E+/E++ £999 - £799
Nikon D1X Body Only	E+ £299 - £349
Nikon D700 Body Only	Mint £1,350
Nikon D300 Body Only	E++ £899
Nikon D200 Body Only	E++ £699
Nikon D100 + MB-D100 Grip	E+ £179
Nikon D80 Body Only	E++ £299 - £329
Nikon D70S Body Only	E+/Mint £179 - £229
Nikon D70 Body Only	E+/E++ £159 - £179
Nikon D60 Body Only	E+/E++ £199 - £219
Nikon D50 Body Only	E++ £159 - £199
Leica M8 Black Body	E+ £1,649
Olympus E1 + HLD-2 Battery Grip	E++ £249 - £259
Olympus E1 Body Only	E+ £179
Olympus E20 + 14-45mm	Mint £399
Olympus E20 + HLD-5 Grip	E++ £399
Olympus E50 + HLD-5 Grip	Mint £299

Olympus E450 + 14-42mm	E++ £249
Olympus E-P2 Black Body Only	E+/Mint £399 - £419
Olympus EP-1 + 14-42mm F3.5-5.6 ED	E++ £219 - £229
Olympus E-P1 Body Only	E+/Mint £189 - £199
Panasonic G2 + 14-42mm	E++ £299
Panasonic GF-1 Body Only	E+/Mint £199 - £249
Panasonic GF1 Sonnar	E+/Mint £399 - £429
Panasonic GH1 Body Only	E++ £199
Panasonic G1 Body Only	E++ £199
Pentax K20D + 18-55mm + D-BG2 Grip	E+ £449
Pentax K20D Body Only	Mint £349
Samsung NX10 Body Only	Mint £179
Sony A700 Body Only	E++ £449
Sony NEX5 + 18-55mm + Flash	Mint / E++ £399

Film Compacts

Fuji DL Super Mini	E+ £99
CANON Ius II	E+ £49
Sureshot A1	E+ £39
Sureshot Z115	E+ £29
Sureshot Z135	E+ £49
Sureshot Z50V	E+/Mint £59 - £79
COMTAX TVS Titanium	E+/E++ £145 - £145
LEICA C3 Zoom Compact	E++ £79
Mini 3	E+/Mint £99
Mini compact	E++ £99
Mini Zoom	E++ £79
Minilux Databack 18525	E+ £49
Minilux Titanium	Unused £299
Minilux Zoom	E+ £249
Minilux Zoom Highlight Set	Exc / Mint £179
Zx Compact - Blue	Unused £125
Zx Jaguar Edition	E+/Unused £79 - £199
MINOX 35GL + Flash	E+ £145
35ML Compact	E++ £59 - £79
GTS Set	Mint £149
C Chrome	E++ £99 - £145
EC compact	E+ £39
LX - Black	E++ £350
NIKON 35Ti Titanium	Mint £399
AF800 Panorams	Unused £39
AN35	Unused £39
Lite Touch Zoom 130ED	E+ £59
Lite Touch Zoom 70W	Unused £45
Litebuck 100W	E++ £20
Y35	Unused £49
Zoom 300	Exc / E++ £15 - £29
Zoom 310QD	E+/Unused £29 - £59
Zoom 600	Unused £59
OLYMPUS AF 10 Mini	Unused £39
AF10 Mini	E+/Unused £19 - £39
AZ300 Superzoom	Unused £39
IS100	Unused £59
IS1000	E+ £49
IS1000 + 1.5x Converter	E+ £75
IS300	E++ £59
U1 Limited Edition	Exc Demo / E++ £79 - £129
Mju 1	E+ £25
Mju II Zoom 80	E++ £99
Mju III 80	Exc £49
Mju V compact	E+/Unused £59 - £75
Mju Zoom	E+ £29
Mju Zoom 105	Exc £49
Mju 1	E+ £29
Mju Limited Platinum	Unused £89
SuperZoom 105	Unused £99
Superzoom 140S	E++ £29
Superzoom 70	Exc £29
Superzoom 800	E+ £29
XA + A11 Flash	E+ £69
XA + A16 Flash	E+ £99
XA compact	E+ £59
XA1 + A9m Flash	E+ £125
XA2 + A11 Flash	E+ £29 - £35
XA2 + A10 Flash	E+ £39
XA3 + A11 Flash	E+ £40 - £75
XA3 compact	E+ £49
PENTAX Explo 115M	E+ £249
Explo 170SL	E++ £49
Explo 200	E++ £49
RICOH RT compact	E+ £59
ROLLEI 35 Classic - Platinum	Unused £950
35 Classic - Platinum	Mint £795
35 Classic - Titanium	Mint / Unused £499 - £549
35S Black	E+ £149
35S Gold	Mint / Unused £799 - £999
A110 Camera	As Seen £49
B35 Black	E+ £39
B35 Chrome	Exc / E+ £35 - £75
Giro 105	E+ £39
Giro 70WA	E+ £45
Giro 90	Unused £69
XF35 compact	E+ £25

Hasselblad V Series



503CW Complete	E++ £1,699
Ans Outfit	E++ £2,250
SWCM Complete	E+ £1,399
SWC Complete	E+ £1,350
500ELX Black Body Only	E++ £449 - £450
30mm F3.5 CF Fisheye	E++ £3,299
40mm F4 C T* Black	E+ £699
50mm F4 C Chrome	As Seen / Exc £199
50mm F4 CF	Mint £1,899
50mm F4 Classic ZV Zeiss	Unused £2,999
60mm F3.5 C Black	Exc £399
90-120mm F4.5 FE	E+ £849
80mm F2.8 FE	E++ £49
100mm F3.5 CF	E+ £449
120mm F4 CF Macro	E++ £99 - £949
135mm F5.6 C Macro	E+/E++ £249 - £349
135mm F5.6 S Planar	E++ £249
180mm F4 C Black	E+/E++ £149 - £299
150mm F4 C Chrome	Exc / E+ £149 - £199
150mm F4 CF	As Seen / E++ £299 - £449
150mm F4 CF	Exc Demo / E++ £799 - £1,499
250mm F5.6 C Black	E+ £249
250mm F5.6 C Chrome	As Seen / E+ £149 - £249

250mm F5.6 CF	Unknown / E++ £999
250mm F4 FE	E+/E++ £399 - £749
350mm F5.6 C Black	Exc £449
2x Multi Converter	E+ £249
2x Converter	E+/Mint £299 - £449
2x Converter Cambo	E+ £80
2x Converter Vivitar	E+/E++ £35 - £75
2x MC6 Converter Teleplus	Unused £75
PM Prism	E+ £149
PM5 Prism	E+ £199
PM90 Prism	E+/Mint £299 - £299
PM63 Meter Prism	E++ £299
PM651 Meter Prism	E++ £399
PM690 Meter Prism	E++ £349
Viewfinder Magnifier 42450	E++ £149
Focus Screen Adapter SWACM	E++ £149
70 Chrome Mag	E+/E++ £69
A12 Black Mag	As Seen / E+ £79 - £99
A12 Chrome Mag	Exc / E++ £95 - £149
A16 Chrome Mag	E+/E++ £79 - £179
A16S Chrome Mag	E+ £69
A24 Black Mag	E+/E++ £125 - £145
A24 Chrome Mag	Exc / Mint £49 - £125
A24 TCC Black Mag	E+ £139
E24 Black Mag	E+/Mint £199 - £229
H10 Black	E+ £950
polarscopic polaroid back	E++ £75

Leica M Series

MP 0.58x Chrome Body Only	Mint- £2,199 - £2,299
MT 0.72x Black Body Only	E++ £1,499
MT 0.72x Chrome Body Only	E++ £1,499
MT 0.85x Black Body Only	E++ £1,499
MS 0.72x Titanium Body Only	Mint- £1,450
M6 Jubilee Set	Unused £4,499
M6 Royal Photo Society	Unused £2,999
M2 Chrome Body Only	E+ £549
MD2 Black Body Only	E+ £549
MDA Chrome Body Only	E+ £499
Hexar RF + 50mm F2	Exc £999
21mm F3.8 Asph M	Mint- £1,599
21mm F2.8 Asph M Black Bit	Mint- £2,999
21mm F2.8 Asph M Black Skipper Voigtlander	E++ £299
21mm F2.8 VM M Black	Mint- £2,999
28mm F2.8 Hexanon M Konica	E+ £399
28mm F2.8 M Rokkor Minolta	E++ £399
35mm F3.5 Summaron	E+ £249
40mm F1.4 VM Nokton - MC Voigtlander	E++ £319
50mm F1.1 VM Nokton Voigtlander	E++ / Mint- £999
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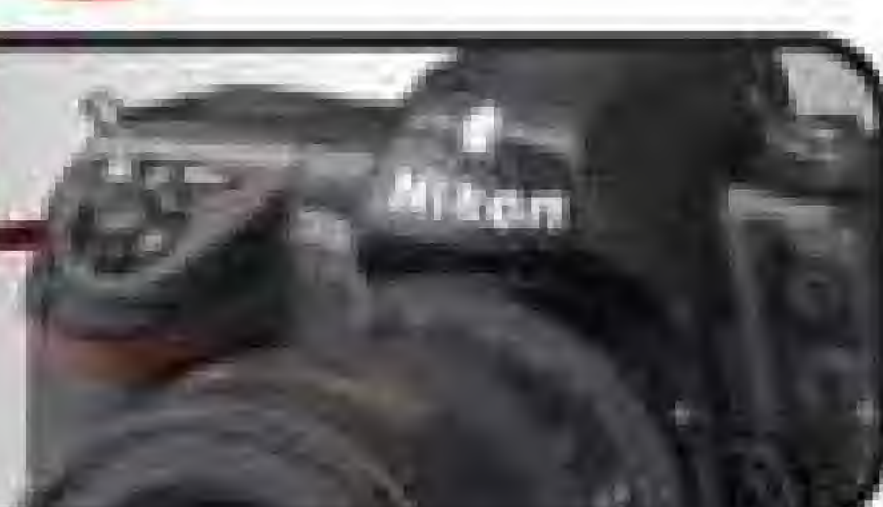
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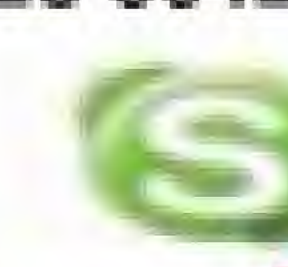
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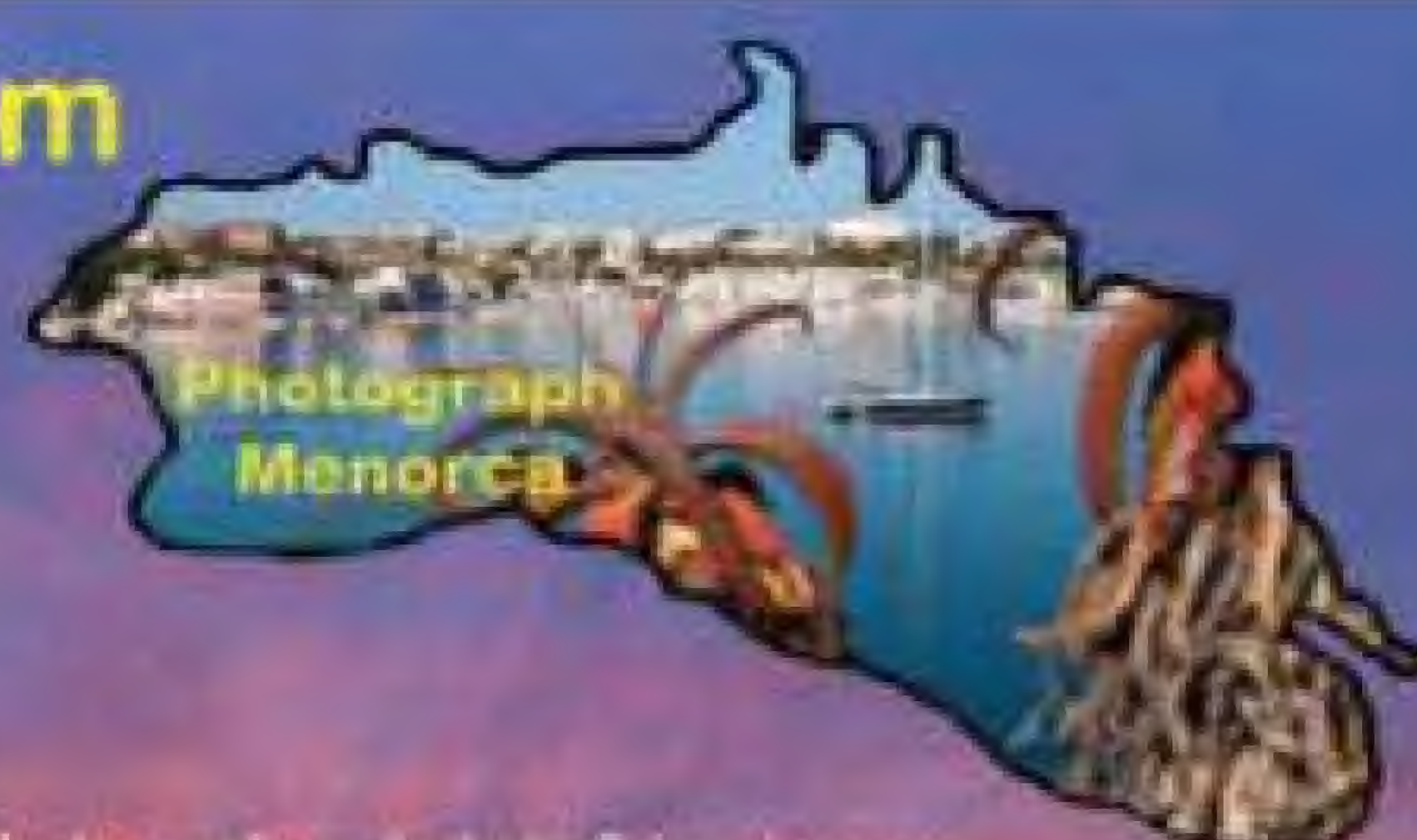


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Studio Interior Photographic Area

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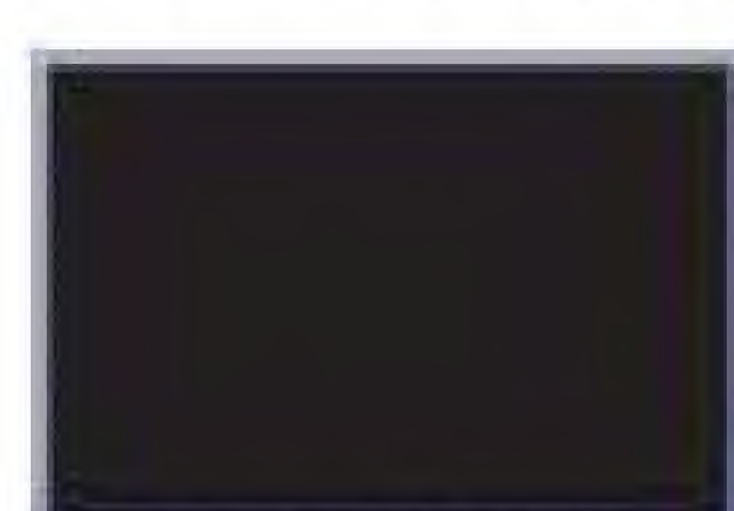
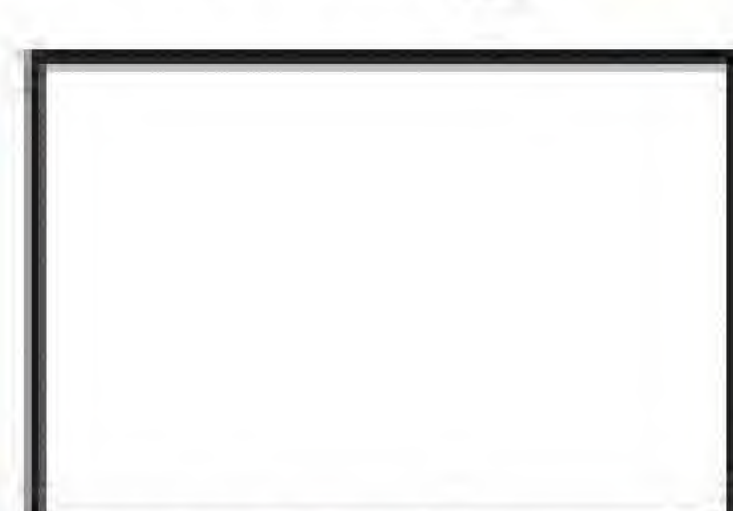
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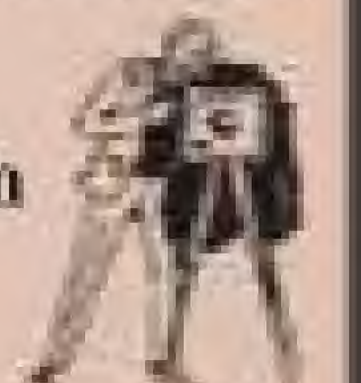
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ROGER HICKS

I wonder how many people are able to fit photography in around their busy lives

THE LATE Geoffrey Crawley, God rest his soul, once said to me, 'Can you imagine giving up photography? Because I can't.' And, of course, he never did. I somehow doubt that I shall, either. But sometimes I wonder just how some people manage to fit amateur photography in with the rest of their lives, because it can become incredibly time-consuming.

This is especially true if you are forever playing with new equipment, materials and processes – which, of course, is part of my job. The only sane and indeed useful way to test anything new is to keep as many things as possible constant, with the novelty as a variable. Thus, a new lens is tested on a familiar camera, with a familiar film if it's a film camera, while a new film is tested with a familiar camera and lens.

Then things sneak up on you. When I decided to try Ilford Direct Positive Paper (DPP), I immediately thought that I'd have much more fun with large formats than with small ones, so I ordered some 10x8in (a few sheets of which I could cut into 5x4in for testing) and persuaded Ilford to cut me some 12x15in to use in my 100-year-old Gandolfi Universal. 'More fun' was only the half of it.

First, I had to find the 5x4in reducing back for my De Vere Monorail. To tell the truth, I'd never used it: I bought it 'just in case', very cheaply, at the same time as I bought the 5x7in back that I actually wanted. Since I bought it, I've moved house twice, and in my present house I'd moved the studio from a huge outside building to a rather smaller one attached to the house.

When I found it, there was no ground glass. I remembered: yes, it was broken when I got it. That's why it was so cheap. I'd meant to get around to replacing it, but well, you know how it is. But now, if I wanted to use 5x4in as 'Polaroids' to test the exposure before shooting 10x8in, using the same camera and lens, I'd have to replace it.

Next, I discovered that the DPP was even slower than I had expected. Stopping my 300mm f/9 Nikkor lens down for depth of field, I was running

into exposures of several minutes. This was fine for still lifes, but not much use for portraits. In fact, even wide open, my Nikkor and my 21in f/7.7 Cooke (my standard portrait lens) were not going to be fast enough. All right, I'd finally get around to panelling my 300mm f/4 Tessar Ser. XIV optic. Well, 'panelling' makes it sound too easy. What I eventually had to do was grind down the flange so I could trap that directly in the camera, then lightproof it. With that much already done, there was no point in doing half a job, so it was out with the hole-cutter and the tenon saw and the black paint. Great!

The exposure problem now lay in the opposite direction. With exposures of only a few seconds, and ideally the possibility of synchronising electronic flash, I needed a shutter: the lens cap wasn't really quick and easy enough. With a lens that's 106mm (over 4in) in diameter, one's choices are limited. Fortunately, I had an old and synchronised Thornton Pickard roller-blind shutter that was a very good fit, but it

was sticking. All right: strip it and clean it. This was extremely time-consuming, not least because while I was testing it the cocking string broke, so I had to go a good deal deeper into it than I had expected. And, of course, find a suitable piece of string. But eventually I succeeded.

This meant that I could now do just about everything I wanted on 10x8in (and indeed 5x4in and 5x7in), but if you remember, I wanted to use this stuff with a reasonable-sized format, namely my 12x15in Gandolfi. This meant stripping out the badly deformed zinc septum in one of my plate holders and replacing it with one made of sheet steel (chosen over light alloy for strength). Then I had to screw in the tiny hinges, rivet the pressure spring in the middle and paint it all matt black. Also, I had to have two pieces of glass cut to 12x15in and buy some low-tack adhesive to fix the paper to the glass, a useful trick for using film in old plate holders.

Then I found that the darkslides in the plate holder leak, so I have to repair them. That's the next job. Photography for fun – who's got time for it? **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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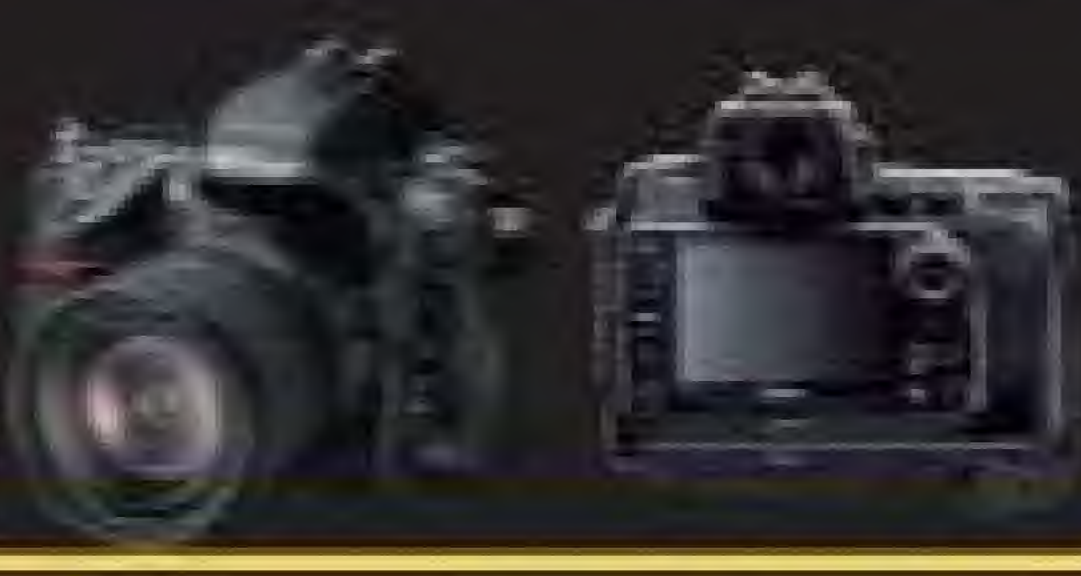
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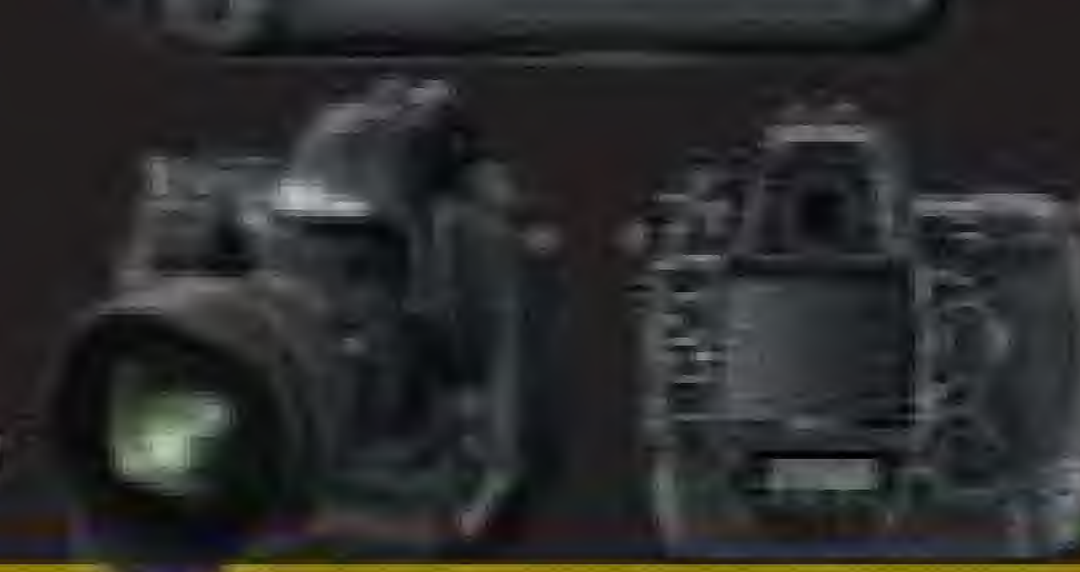
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